

cinema canada

#12

95¢



IN THIS ISSUE:

Stratford Film Festival Independent Filmmakers
Super 8 On Location - China & Israel Filmexpo
plus much more...



The \$10-billion development called progress.

JOB'S GARDEN, THE LAND OF THE GREAT RIVER PEOPLE

... a fine controversial film ... Job's Garden is a documentary focusing on Cree trapper Job Bearskin and on the predicament in which he and other Indians now find themselves with the onset of the massive Hydro project ... Made partly with funds supplied by the Indians themselves, the film was originally intended as a visual refutation of the claim by James Bay developers that the region was barren and largely uninhabited ... Though it has evolved into something considerably more important and beautiful, Job's Garden still fills this function excellently ... For once the subject is seen not through white eyes, however sympathetic, but through those of the Indians ...

Montreal Star, April 11, 1973

Job's Garden

A film by Boyce Richardson and Jean-Pierre Fournier

60 minutes, colour and sound

Available with English or French voice-over, or in the original Cree

Available from

CANADIAN FILM-MAKERS DISTRIBUTION CENTRE

406 Jarvis Street

Toronto, Ontario M4Y 2G6

(416) 921-2259.

S
BL
2C
NPR
10 K
SELA
NAGRA
ROSCO
BRUTE
BLIMPS
CRYSTAL
WORRAL
ELEMACK
STELLAVOX
O'CONNOR
MOVIOLA
SACHTLER & WOLF
12-120
25-250
12-240
ZOOMS

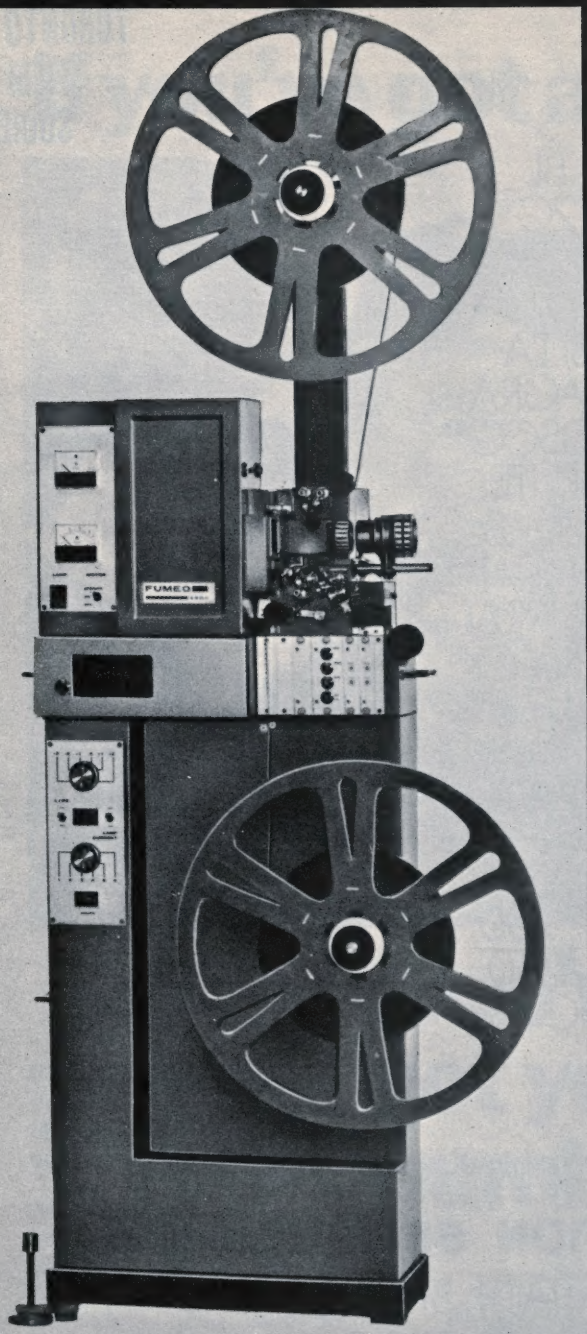


RENTS all this & so much more...

P.S. PRODUCTION SERVICES LTD.

43 BRITAIN ST.
TORONTO, ONTARIO.

416 368-1161



6,000 FT. CAPACITY (3 HOURS CONTINUOUS)
 TORQUE MOTORS ON REWIND
 REVERSE FACILITY
 2300 LUMEN OUTPUT
 OPTICAL AND MAGNETIC REPRODUCTION
 40 WATT POWER AMPLIFIER
 600 OHM PRE-AMP OUTPUT
 ALL AMPLIFIERS & POWER SUPPLIES, MODULAR
 LENS OF YOUR CHOICE
 ANAMORPHIC LENS INCLUDED
 SPARE 900 WATT XENON LAMP
 3 TOOTH HARDENED CLAW PULLDOWN
 LARGE POWERFUL SPEAKER
 BUILT-IN SAFETY DEVICES
 HYDRO APPROVED
 EASY INSTALLATION

PRICES BEGIN AT \$5,000.00

Alex L. Clark Limited



ALEX L. CLARK LIMITED
 3751 BLOOR ST. WEST, ISLINGTON 678, ONT.
 1070 BLEURY, MONTREAL, QUEBEC
 7104 HUNTERWOOD RD. N. W., CALGARY, ALBERTA.

Write for detailed literature.

FUMEO  **16mm pro 900 watt xenon**

editorial:

Cry of the Wild an NFB film directed by Bill Mason is a beautifully shot feature length documentary on wolf cubs raised in captivity and the attempts to return them to their natural habitat. During the second week of January, this movie grossed over a million dollars in 80 locations in New York City alone! To our knowledge, no other Canadian film has ever equalled that achievement.

Besides, this nature film has, and will play all over North America and the rest of the world, and its total grosses should beat those of another Canadian-made nature film made-in-the-sixties, whose \$6 million total is probably an all-Canadian record. Either we underestimate the number of nature freaks out there or else box-office performance is totally unpredictable, but we would never consciously set out to make a nature film for money. **Cry of the Wild** is giving us something to think about.

More food for thought: Cinema Canada has completed its second year of publication. We start our third year with an albatross of a deficit, but are hopeful that between the support of private industry and the goodwill of government agencies, our survival is assured, at least through the coming year. You can lend a hand by subscribing or by advertising, if you have something to sell. We are grateful to the Ontario Arts Council for our recent grant.

Paperback Hero is still getting good weekly tallies at the New Yorker in Toronto, in addition to playing over a dozen suburban outlets in the area. **The Pyx** has recently opened in Baltimore and grossed well during its first week. Some Canadian films do continue to rack up grosses to contend with, and the holiday business in theatres was the best ever all around. Over \$3 million must have been taken in at Canada's Yuletide box-offices, based on Variety's grosses for Famous Players and Odeon in excess of \$2.9 million.

Despite such figures, Cinema Canada continues to battle for its survival. We've yet to convince a major distributor or exhibitor to take ad space. For this reason, we are asking our readers to send letters to us regarding the Canadian films that we've covered and they've gone to see on the basis of our coverage. With enough letters, we could go back to them and present a more forceful case. They think that our readership sees Canadian films regardless of what we write about them. We think the opposite.

It would be nice to get considerable feedback or verbiage on this request. We could devote an entire section of a future issue to excerpts from the replies, provided the authors agree to have their letter published. And we've yet to hear from many of our readers as to what they think of us. We work hard for the cause of Canadian films, and would like to point to some concrete reactions to our efforts.

Hope you enjoy this issue!

contents:

Editorial Contents	5
News	
Canadian Film News/Koller/Latour	6
On Location: Israel/Zach/Ibrányi-Kiss	12
Leiterman in China/Koller	14
Technical News — Super 8/Kirshenbaum	18
Classified	22
Vancouver/Milanich	24
Atlantic Provinces/Lapp	26
Feature Articles	
The Art Form of the 90's/Rowe	28
Filmexpo 73/Mansbridge	30
Shakespeare Murders/Hartt	32
Stratford/Edwards	38
CCFM Film Policy Brief	48
Organizations	
Canadian Film Editors Guild/Chandler	56
Toronto Filmmakers Co-op/Gathercole	58
Directors Guild of Canada/McCartney	60
CSC Assignments	62
Regular Features	
Film Reviews/Edwards	64
Opinion — CBC License Renewal/Cox	68
Book Reviews/Beard	70
Reverb	72
Advertisers Index	67

February/March 1974

Second Edition, Number 12

Editor/Publisher

George Csaba Koller

Managing Editor: A. Ibrányi-Kiss

Cinema Canada founded by the Canadian Society of Cinematographers, is now published independently on the 29th day of January, March, May, July, September and November. Copy deadline is the 10th day of the publishing month. Issues effective for the two month period following publishing date.

All articles published with the consent and authorization and represent the views of their authors and not necessarily those of the editors. Any manuscripts received by Cinema Canada are presumed to be for publication unless otherwise specified. All rights reserved. Permission to reprint must be secured in writing. Copyright © 1973 by the Publisher.

Published with assistance from the Canada Council and Ontario Arts Council. Indexed in FIAFF, the International Index to Film Periodicals.

Advertising Manager: Harris Kirshenbaum (416) 924-8045

Editorial Assistant: Krisztina Zach

Montreal Correspondents: Connie Tadros and Pierre Latour

Vancouver Correspondent: Peter Bryant

Halifax Correspondent: Charles T. Lapp

Special thanks to companies and individuals supplying photos and information.

Art Director: Richard Eppstadt

Typesetting: Annie Buller Typesetting

Printing: Heritage Press Co. Ltd.

Mailing Address: 6 Washington Avenue No. 3, Toronto, Canada M5S 1L2

Office Address: 406 Jarvis Street, Toronto

Telephone: (416) 924-5953 and 924-8045

Printed in Canada. Second Class Mail Registration No. 3081. Return Postage Guaranteed.

On the cover:

A scene from *Volcano*, the IMAX film produced by Academy Award winner Christopher Chapman for the Ontario Place Cinesphere, which boasts the world's largest screen, 60' by 80'. Haimaey, a tiny island 10 miles off the Icelandic coast, suffered one of the worst volcanic eruptions of the century in January, 1973. Shot risking the filmmakers' lives, the seven-minute film depicts the terror and destruction of that moment in the life of a volcano and the 5,000 inhabitants of the fishing village.

CANADIAN FILM NEWS

CFDC Annual Report optimistic but cautious

The Canadian Film Development Corporation released its Annual Report for 1972/73 recently. It is characterized by the same ambiguity that envelops the entire Canadian feature film scene. On the one hand, the Corporation officially declares that it has good reason to be optimistic for the continuing development of the industry in 1973/74, on the other it talks about analyzing the generally poor results of the low-budget feature films in which it had invested to date, for instance.

The total of the budgets of the 31 feature films in which the CFDC invested during the year was \$10,815,574, the Corporation's investment being \$4,035,963 or 37 per cent of these budgets. 13 more projects received advance assistance, and at the close of the year the CFDC was committed to invest over half a million, and conditionally committed for another million and a half dollars. The year covered by the report saw the largest sum being pumped into the motion picture industry from Corporation coffers during the CFDC's five years of existence.

Films in distribution, however, returned only \$339,745, and the CFDC report shows a whopping loss of \$2,078,974 on previous investments written off during this year. Putting that into the context of over ten and a half million invested in Canadian films over a five year period (110 films in all), makes one realize that the CFDC can only function on a continual statutory appropriation basis, i.e. being handed ten million dollars periodically by the government. To be fair, total monies recovered and listed in this document are over one million dollars.

1972/73 was the year that the Corporation decided to drop its prior distribution agreement requirement for its Special Investment Programme, or the \$100,000 (presently one-fifteen) low-budget feature category. It was also the first year that Canadian chartered banks invested in bigger budget features. *The Pyx*, *Lies My Father Told Me*, and *Between Friends* benefitted from these investments. The total amount of this bank money is still peanuts compared to the \$150,000,000 sum floating around the States that was put up by 10 bank chains there to spur feature production, but it's a good start in Canadian terms.

14 of the films produced here with CFDC assistance exceeded their original budgets in some cases by quite substantial amounts, and the Corporation in the future will take into account the producer's ability to stay within budget. The participation of private investors in 71/72 represented approximately 18 per cent of monies invested, and the CFDC warns in its report that the Department of National Revenue's questioning of tax loopholes will cause some investors to think twice in subsequent years. (Those loopholes have now been permanently shut.)

At the end of the fiscal year in question, 81 films produced with the assistance of the Corporation were in distribution, some of the other 29 probably doomed never to see a theatre screen. The short list of films that have fully recovered their CFDC investment gained two additions during the year, Gilles Carle's *Les Mâles*, and Jean Bissonnette's *Tiens-toi biens...* They are now making a profit. The Corporation expects that this increase in receipts will continue in 1973/74, especially as the number of feature films in distribution should increase considerably, continues the Annual Report for the year ending March 31, 1973.

19 new CFDC backed films were released during the twelve months prior to that date, 12 in French, 7 in English. The highest English language box-office return in Canada was registered by *The Rowdyman* (\$350,000) compared to *J'ai Mon Voyage* (Enuff is Enuff) which grossed \$800,000 in Quebec alone. "Whether the quality of the product, the reticence of theatre owners to accept Canadian films, or the apathy of certain distributors is responsible, the consequences remain: English Canadian feature films have great difficulty in finding their public."

While late 1973 brought somewhat of an improvement on this point, the only real commercial successes the CFDC could point to in 72/73 were those of Quebec films. *Les Colombes*, *La Mort d'un Bûcheron*, and *J'ai Mon Voyage* racked up nice grosses in Montreal and the rest of French Canada, just as *Paperback Hero*, *The Pyx*, and *Kamouraska* have done recently in English Canada. The report points to *Wedding in White's* critical success and laments the failure of *A Fan's Notes* to draw audiences.

Internationally, the CFDC report claims that our films fared successfully in festivals and special showings, as well as commercially in certain cases (Gilles Carle's films in Paris, Peter Carter's and Bill Fruet's films in Boston and New York). The latter two were mostly critical triumphs capped by short runs, but Carle's films have been running in the French capital continuously since *Bernadette*. To encourage Canadian participation in international as well as national film fests, the Secretary of State Department set up the Festivals Office in the summer of '72.

Before turning over all grant giving chores to the Canada Council, the Corporation disbursed circa fifty thousand to five West Coast filmmakers, the same amount to the Montreal production co-op, five thousand to the Film Awards, and two thousand dollars to Cinema/Québec magazine. At the same time, it expressed the hope that the work of the Secretary of State's Advisory Committee (created July, 1972) would be of major assistance in the CFDC's own task of developing a feature film industry in Canada. The committee, composed of representatives from the CFDC, the CBC, the NFB, the Canada Council, and the Public Archives, as well as five people from the private sector (including George Destounis) set out to review the whole area of federal assistance to the Canadian film industry, including the question of capital cost allowance. Canadian content of television commercials, distribution and exhibition of Canadian feature films, etc. One must suppose that it was at their advice that the 60 per cent tax loophole was wiped out, that the CRTC came out very forcefully on Canadian content in commercials, and that the voluntary quota was established. Whether all this will help or hurt remains to be seen.

The CFDC's annual report uses Gallup Poll statistics to validate its increasing involvement with the whole area of films made especially for television. Since movies are losing their audiences in theatres, it argues, they're sure to find them on television. Yet the qualitative difference between a motion picture made for the screen and a film shot for TV never enters into the discussion. Show me the figures of the viewing audience in millions (based on a few hundred queries, one might add) and I'll forget about the ones who fell

George Csaba Koller



Ted Rouse, the Corporation's man in Toronto.

asleep in front of the set, went to the kitchen during the most crucial scene, or had only the picture on while listening to their stereos and smoking grass. Or the ones so bleary eyed from hours of being hooked to the boob tube that even a fuzzy test pattern would elicit a sigh of relief from the tedium of "double your pleasure" and "brighter than bright".

Recently, the Toronto Star ran an interview with a U.S. director who has directed over 40 movies-made-for-TV for the ABC television network. His comments should be made required reading for all those who would rush us indiscriminately into flicks for the tube. He admits that television just about emasculates all his scripts, he has long lists of controversial topics and taboo vocabulary which he has to avoid like the plague, and that all the movies for which he was paid handsomely were just plain terrible! A director with absolutely no pride in his work, seemingly nostalgic for the days when he could work for the screen. Couple that with the strong arguments of Canadian professionals, such as Richard Leiterman, who argue that even from a technical standpoint these productions are bound to be sloppier and assembled with less care and money, most of the budget going for a star's salary, and one must hesitate before plunging into what is

rumoured to be a five million dollar CFDC involvement. That figure is NOT in any official CFDC publication.

There is nothing wrong with showing Canadian films on television. We're all for it. Global's purchase of 36 locally produced features and its involvement in the production of *The Apprenticeship of Duddy Kravitz* is an excellent example for the other two English networks to follow. But to establish television as the primary outlet for motion pictures is limiting in quality and forgetting the fact that while theatrical attendance may be dropping, box office grosses are constantly rising (up to \$150 million this year throughout Canada) and there is no reason why Canadian features should not be playing constantly in Canada's theatres. As the report does in fact note, "20 per cent of the gross box-office in Quebec cinemas came from feature films produced in the province," and Gallup found that 73 per cent of Quebec residents were in favour of a law to provide for the screening of Canadian films in Canadian theatres. In 1970, over \$31 million was spent by Quebecers on movies, therefore over \$6 million or 20 per cent might have been earned by Quebec films. Now if only the rest of Canada could attain that percentage... (20 per cent of \$150 million is thirty million dollars!)

To make that kind of money on TV sales alone you'd have to sell 750

features at present rates. And if the CFDC is sincerely interested in reaching a mass audience with its films via television, why doesn't it pressure the CBC to show more Canadian features, especially in the wake of the Global purchase? The recent tussle between

CTV and the CBC over *The Rowdyman* (which ended up being the fourth English Canadian feature to be shown on the public broadcasting network out of at least 100 made in the past five years) should be followed up with those two taking Global's challenge and starting to buy more and more at-home-made movies.

The report concludes with a witty Noel Coward quote aimed at filmmakers about relating to the audience ("never bore the living hell out of it") and the expressed wish that more "entertaining" movies come out of the industry here in the coming years. One would hope that in their eagerness to press for commercially successful films, the officers of the Corporation do not lose sight of artistic quality, the sensitivities of the filmmaker as a person expressing himself, the importance of politically significant filmic statements, and the rightful desire of certain visionaries among us to make features which today are termed experimental, but might become tomorrow's texts for students of film as well as valid works of art in themselves. Would Picasso have been any less of a painter had his art not "sold" as well? And can the mass audience truly appreciate that master's work just by seeing some of it on television without going to a museum to view the life size, full colour, real thing? Something to think about, certainly.

Amidst rumours that the CFDC is in trouble and its whole existence is being called into question by Ottawa, the 72/73 Annual Report seems out of date and irrelevant. But Ted Rouse of the Toronto office claims that these rumours are without foundation, that Treasury is merely giving the once-every-five-years check up to the CFDC's activities called for by the Corporation's charter, and that they're going to be around for considerably longer than many doomsayers predict. One thing is for sure: without the CFDC there wouldn't be any Canadian feature industry worth mentioning, nor probably this magazine for you to read. That's worth a second thought as well.

Astral Bellevue Pathé to make big-budget co-productions

Soon after the merger of Astral and Bellevue Pathé became official, Harold Greenberg and Edward Bronfman flew to Hollywood to announce the new ABP Ltd.'s plans to co-produce three big-budget features with Sandy (The Neptune Factor) Howard Productions.

Greenberg was quoted in the trade press as saying: "We want to win acceptance of Canada as a viable place to make movies and the best place to start is in partnership with Hollywood. Since Canada provides some 10 per cent of the domestic market for U.S.A. films, we feel that it is only natural that our country should be actively involved in at least 8-10 per cent of features made for global distribution."

The three films are *The Devil's Rain*, scheduled for a June start in western Canada, *Magna One*, a three million dollar science fiction epic, and *RRRomppp!*, a musical. Canadian shooting is apparently implicit in the deals, at least on a partial basis. But time will tell.

Some element of confusion was added to these announcements by the presence of David Perlmutter of Quadrant in Hollywood. Even though Quadrant co-produced "Neptune" with Sandy Howard, Perlmutter denied his company's involvement in the three upcoming films, when contacted at his Toronto offices. It seems that a party celebrating Neptune's grosses (reportedly in excess of \$10 million) and thrown by Howard was responsible for Perlmutter being in Hollywood at the time of the Astral Bellevue Pathé announcement.

53 Canadian features... any trends?

Doug Jackson's *Heatwave*, the first feature completed in the NFB's new Language Drama series, is about a TV news cameraman who becomes involved with the Montreal underworld. Gordon Pinsent, Alexandra Stewart, and Larry Dane star. Also at the Board, Jacques Godbout is post-producing *La Gammick*, the story of small-time Montreal gunman Chico Tremblay, who was used by the American Mafia to kill the head of Murder Incorporated in the late fifties. Marc Legault, Pierre Gobeil, Serge Theriault and Dorothy Berriman have the leading roles, and Columbia put up some of the money for this picture. In Toronto, Larry Dane's Canart Films is presently editing *Only God Knows*, Peter Pearson's direction of a story concerning three men of God who decide to relieve the Mafia of some

of its illegally acquired loot. Again, Gordon Pinsent heads the cast, Paul Hecht and John Beck co-star.

Before we jump to conclusions about these recent films trying to cash in on the success of that over \$100,000,000 earner about a well-known crime syndicate, let's look at some more recently shot films. Michel Brault's *Les Ordres* went before the cameras in December, it being the first québécois-made film touching on 1970's October crisis. Les Films Prisma producing. The Vision IV production of *A Quiet Day in Belfast*, directed by Milad Bessada and starring Barry Foster, Margot Kidder and Sean McCann, obviously focuses on the political troubles in that tragically torn part of the world. Back in Quebec, Jean-Pierre Lefebvre's *On n'engraisse pas les cochons à l'eau claire*, Denys Arcand's *Réjeanne Padovani*, and the collectively-made *On a raison de se révolter* all deal with that culture's political realities. Lefebvre's story concerns a student police spy, Arcand's an usurious developer and his political cronies, and the last one examines the newly emerging phenomena of worker's media. Jean-Claude Lord's *Bingo* is being edited right now and deals with college students who get involved with politics and violence. And coming up is *Coup d'État*, to be produced in the spring by the CBC's News and Public Affairs Department, in conjunction with Quadrant Films, Martyn Burke directing. The plot? Obviously the overthrow of the government in a South American country, probably in movies-for-television staccato style (with built in breaks for commercials?). Are we to conclude then that gangster films and political dramas or documentaries predominate Canadian production today?

Well, not exactly. Mort Ransen is finishing *Conflict Comedy* and John

Howe is wrapping *A Star is Lost* at the Film Board, both musical comedies. The first stars Jackie Burroughs, David Balser, Gerald Parks and Sandy Webster, while the second — another language drama film — affords Montrealeer Tiú Leek her motion picture debut as blonde starlet Gloria Glyde, in addition to featuring Don Arioli (as co-star and co-author with Howe), Les Nirenberg, Eric House, Michael Mammoth Jr. and Jack Creley. Also at the NFB, Michael Scott is completing the editing on *Albie the Frog*, still another language-drama comedy. Ciné-Capitale is distributing the Cinévideo-produced screen farce, *Y a toujours moyen de moyennier*, directed by Denis Héroux and starring a whole list of Quebec showbiz personalities, including Jean-Guy Moreau, Yvan Ducharme, Willie Lamôthe, Danielle Ouimet and Paolo Noël. Then there's the musical *RRRomppp!*, as announced above. Marcel Carrière's *OK... Laliberté* is a comedy in a more serious vein, injected by our best actor for '73, Jacques Godin, and his highly talented and prolific co-star, Luce Guilbeault. At the Montreal co-op, Michel Bouchard is putting the final touches on his *Noël et Juliette*, a serio-comic story of a young eccentric and his lady, originally entitled *Blanc Noël*, then *Rue St. André*. Roger Frappier's *L'infonie inachevée* is a foot stomping, lively look at how Québec folk art and contemporary poetry can and do mix. And Dusan Makavejev shot for twenty days in Montreal studios, then moved on to do further location work in France and Amsterdam, for his Quebec-France co-production, *Sweet Movie*, starring Carole Laure and John Vernon. Gilles Carle's next one is entitled *Nothing*, but he's not in a rush to start rolling on it yet. Spring is more likely (if at all?) for what seems to be a bitter-sweet comedy about changes.



Richard Dreyfuss, star of *The Apprenticeship of Duddy Kravitz*

Now we're totally confused. Musicals, comedies, gangster pictures or politics? Which style represents the current output best? Probably all of the above, plus more. *Minotaur's The Apprenticeship of Duddy Kravitz*, Ted Kotcheff's direction of Richler's own screenplay, and Carle's *Les Corps Célestes* are both period dramas, while *Les Oranges d'Israël* by Fernand Rivard is a tale of a *ménage à trois*, embracing a man, his wife and his mistress. Also for sex buffs: from the same folks (at least some of them) who brought you *Pleasure Palace* and *Diary of a Sinner* earlier this year, a new one entitled *Dream on the Run* about an ex-con and his troubles. George Bloomfield's *Child Under a Leaf*, produced by Potterton, to be released later this year by Mutual Films, is — on the contrary — about two lovers engulfed in a nightmare. Science fiction? Take *L'État Solide*, scheduled to go before the cameras in February in Montreal, produced by Don Buschbaum and directed by newcomer Luc-Michel Hanaux. Or that other Greenberg/Sandy Howard production, *Magna One*, an announced \$3 million budget science-fiction thriller.

Are westerns your genre? *The Devil's Rain* is another Greenberg/Howard co-production slated to be shot in western Canada for \$1.5 million. John Ware, the story of the legendary Alberta rancher who was black, is being shaped into a film by Maxine Samuels' Montreal-based production company. Meanwhile in today's west, George McGowan's *The Inbreaker*, is a tale of white/Indian conflict set against a background of Halibut fishing, and Jack Darcus' *The Wolf Pen Principle* is about a young Indian boy who frequents a zoo, since he's connected to the wolves through the spirit of his grandmother. Canadian director Darryl Duke also shot an Indian story in B.C. recently. Shown on U.S. network television, "I Heard an Owl Call My Name" received a good reception from the critics. Duke's excellent American-made feature, *Payday*, stars one of the world's best actors, Rip Torn, and superbly handles the demise of a pill-popping, whiskey-guzzling, women-chasing country and western singer. It has been re-released in the wake of high critical acclaim. The Derret Lee, Paul Lynch low-budget Canadian effort, *The Hard Part Begins*, attempts to deal with the same topic, with less artistic success. Claude Fournier's *Alien Thunder*, starring Donald Sutherland and Chief Dan George, will probably be released in 1974 and treat audiences to a story culled from actual Mounted Police files, dealing with a clash between Indian and white values. From Calgary comes John Wright's *The Visitor*, to give us Pia Shandel as a girl whose obsession with the past leads her

into a new and terrifying existence. Eskimos are treated in Paramount's *The White Dawn*, shot last year at Frobisher Bay and based on the Canadian best-seller, as well as in the Norman Jewison/Don Harron collaboration, Richler's *The Incredible Atuk*, which might be filmed this spring. And I suppose we should mention *Across This Land With Stompin' Tom Connors*, John Saxton's Cinépix distributed documentary feature on that Luncheon Date groom. *Slipstream* and *Paperback Hero* were adequately covered in our last issue.

Mention should be made here of the NFB's new "West" series, currently being aired on the CBC-network. Producer John N. Smith and associate Cynthia Scott have put together 13 half-hour films using the best of film talent available in a very successful attempt to present a cross-section of Canadians inhabiting our western provinces. From a young French-Canadian in Saskatchewan who lives the slow life of the small town of his choice and makes miniature clay sculptures of its inhabitants, to Bob "Catskiner" Keen, a rough living, big-time millionaire developer who owns a ranch, an airline, a fleet of tugboats and tons of forest-clearing heavy machinery, this new series affords the viewer a revealing look at the real living west.

And while we're at the Film Board, Arthur Hammond's series *Corporation* did not fit into the CBC's schedule this year, but is ready and available for distribution. A fascinating study of a small, Montreal family business that grew into the multinational corporation Steinberg's Ltd. (among its holdings: Miracle Mart Supermarkets), this series of six half-hour films (an hour long update is also being assembled) can be used in any combination by students of the corporate world, whether in the business, academic, or the political arena. The lively pacing of the segments and the realms of fascinating information contained in each episode (Growth, Bilingualism, Motivation, The Market, Real Estate, and International Operations are available so far) make these films easily palatable for a general audience, as well as special interest groups. By the time the update is ready, Hammond (and his editor Pierre Lassry) will have spent four years of their lives on *Corporation*. Only at the Film Board do filmmakers have the luxury to devote as much time as is needed to turn out quality programs such as these: it's great to have the NFB after all!

That leaves Jean-Pierre Lefebvre's *Les Dernières Fiançailles*, a tender, touching story of two innocent old people and how they get to heaven after caring for a plot of land in virtual isolation through the years; Martyn Burke's *Carnivals*, originally a TV feature documentary

now ready for theatrical release, on carries across the U.S. and Canada; Jean Chabot's *Une Nuit en Amérique*, produced by ACPAV, the Montreal co-op, about a Hungarian doctor stuffed into a trunk and the mystery surrounding his murder, which seems like the perfect crime; André Forcier's *Bar Salon*, about the emotional and economic breakdown of a fifty-year old bar owner; Pierre Duceppe's *Je t'aime*, just released in Montreal by Mutual Films, produced by Cinévideo, and starring Jeanne Moreau (yes, the great actress), who plays a self-exiled French woman in a small Quebec village; U-Turn director George Kaczender's *Micro Blues*, about corruption in kids, is already casting and will probably roll in the spring; CTV producer Ron Kelly's movies-for-television, the first of which will be filmed in the spring as well; Peter Bryant's *The Supreme Kid* and Leonard Yakir's *The Mourners*, both CFDC low-budgeters subject to final script approval, but likely to proceed in a matter of months; and of course Frank Vitale's *Montreal Main* about the Montreal English homosexual subculture, René Bonnière's *Hamlet* with the experimental theatre group THOG, plus *The Pyx*, *Between Friends*, and *Quadrant's Sunday in the Country*, which were also covered in issue No. 10/11.

That's 53 Canadian feature films to choose from, Mr. Exhibitor, in various stages of preparation, production, or release. Certainly, there's enough variety in styles and themes to please even the most eclectic of tastes.

Current québécois production

by Pierre Latour

Yves Dion, a young filmmaker who directed *Sur Vivre* for the National Film Board, is currently editing Michel Brault's political drama set in October, 1970, entitled *Les Ordres*. The feature, Brault's third, is being produced by Les Productions Prisma, in association with Les Ordres Inc. Jean Lapointe (*O.K. Laliberté*), Hélène Loiselle (*Mon Oncle Antoine*, *Réjeanne Padovani*), Claude Gauthier (*Entre la mer et l'eau douce*), and Guy Provost lead the cast.

André Corriveau completed the final cutting of *Il était une fois dans l'est*, ("once upon a time in the east"), André Brassard's first feature from a script by Québec playwright, Michel Tremblay. Produced by Les Productions Carle-Lamy, the film will be distributed by Société Nouvelle de Cinématographie.

Claude Jutra will begin shooting *Pour le meilleur ou pour le pire* ("for better or worse") at the end of January. From a script of his own, the film is set in northern Québec. Roger Frappier (*Le grand film ordinaire*, *l'infonie inache-*

véé) is assistant director on this Carle-Lamy produced feature.

France Pilon finished the editing on *Une Nuit en Amérique*, Jean Chabot's second feature produced at ACPAV (l'association co-opérative de productions audio-visuelles) and distributed by Cinépix Inc. Commercial release is planned for spring. Underneath an intricate plot from a detective story, the film deals with life in an urban centre and non-communication in our society.

Pierre Harel is completing *Bulldozer*, a feature that was shot in 1970 and whose production was held up due to financial problems. With a post-production investment from Les Films Mutuels — who will be distributing the film — Harel was able to resume work on it. The film was shot in a northern Québec mining town with Pauline Julien, Raymond Levesque, and the music of *Offenbach*, a progressive rock group. Commercial release is expected for February.

Pierre Rose directed *Y'en fera jamais d'autre* (working title only) for SMR productions. This comedy stars Claude Michaud and Louise Portal (*Taureau*). Distribution agreements have been signed with Les Films Mutuels.

Jean-Claude Lord (*Délievez-nous du mal, Les Colombes*) is currently editing his third feature, *Bingo*. Co-produced by Les Productions Mutuelles and Les Films Jean-Claude Lord, it was backed by an investment from the CFDC. Two young Québec actors are in the leading roles: Anne-Marie Provencher and Réjean Guénette. Also starring Jean Duceppe, Denise Pelletier, Yolande Guérard, Gilles Pelletier, Willie Lamôthe, Alexandra Stewart and Louise Dussault.

Luc-Michel Hannaux, a young filmmaker who directed a few dramatic shorts, is starting on his first feature entitled *L'État Solide* ("solid state"). The script is from Michel Garneau, Luc-Michel Hannaux, and Jean-Pierre Lefebvre. Foreseen in the leading roles are Michelle Rossignol (*La Conquête*), Francine Racette (*Alien Thunder*), and the one and only Daniel Pilon. Director of Photography: Peter Hartmann, producer: Don Buschbaum. The science fiction feature should be shot on location in northern Québec and Montreal.

Werner Nold, the NFB's best known editor, is working on *La Gammick*, a feature directed by Jacques Gdbout (*IXE-13*). The story follows a part-time québécois killer who is used by the American Mafia to kill Frank Anastasia, the head of Murder Incorporated. The producer is Marc Beaudet (*Mon Oncle Antoine, O.K. Liberté*) the director of photography, Jean-Pierre Lachapelle and the sound engineer: Richard Besse. The cast includes Marc Legault, Dorothy Berriman, Pierre Gobeil and Serge Thériault.

Festivals, awards and other wholesome trivia

Garson, Ontario's own Black Fly Film Festival mid-November featured such luminaries of the local silver screen as Peter Rowe with *Neon Palace*, Keith Lock and Jim Anderson with *Scream of a Butterfly*, Base Tranquility, *Work, Bike & Eat*, Arnold, and *Works in Progress*, and Clarke Mackey with *The Only Thing You Know*. Insight Productions' *Thoroughbred* won in the subsequent competition. The festival's Canadian and experimental slant was assured by the participation of the Can. Filmmakers Distribution Centre.

Four CBC-TV programs won a total of five awards at the Yorkton International Film Festival, an annual affair held in Yorkton, Saskatchewan. Graham Parker's *The Veteran* and *The Lady* won for best direction as well as for best screenplay to Charles Israel. The award for best TV film feature went to *Grey Owl* produced and directed by Nancy Ryley; Herbert Helbig won the Yorkton award for best music (background score for the documentary series on Lester Pearson); and the award for best animation went to a CBC French network children's film, *La Création des Oiseaux*. The festival was adjudicated by the CBC's Betty Zimmerman, Les Wedman of the Vancouver Sun, and Terry Marner, head of the motion picture department, University of Regina.

The Independent Filmmakers' Cooperative of Montreal participated in the International Film Festivals of *Bordeaux* and *Toulouse* with a five hour programme of independently made, non-narrative Canadian films. Works by Vincent Grenier, Morley Markson, Jorge Guerra, Mike Collier, David Rimmer, Lois Siegel and Bob Cowan were chosen as examples of this contemporary genre. Similar Canadian film retrospectives have been presented by the Cooperative in the past four years at the Locarno, Mannheim, Grenoble, Berlin, Edinburgh, Bilbao, San Sebastian, Hamburg, Oberhausen, Rotterdam and Philadelphia festivals, under the sponsorship of the Department of External Affairs.

The French Federation of Cine-Clubs, in collaboration with the Conseil québécois pour la Diffusion du Cinéma, organized a week-end of Québec cinema in *Valence, France* late November. Director Jacques Leduc accompanied his two features *On est loin du soleil* and *Tendresse Ordinaire*, and went on to preside over a week of québécois cinema at Lyons. Other filmmakers represented at these events were Jean-Pierre Lefebvre, Jean-Guy Noël, Gilles Groulx, Michel Moreau, Roger Frappier and Denys Arcand.

The National Film Board of Canada picked up four more awards at Columbus, Ohio (A Question of Television

Violence, Ballet Adagio, Street Musique and Citizen Harold) and Crawley Films of Ottawa received three more U.S. awards, this time from the Industrial Management Society for some training films they produced for our friends in Washington. In its 35 years of operation, Crawley has produced 2,200 motion pictures (500 of them in French), 650 TV commercials and public service promos, and is increasing this output at a rate of 40 to 50 films per year. 200 awards have been won by 117 of its productions at national and international film competitions. Canada's biggest private producer is also increasingly involved with producing and distributing Canadian features.

And at the Ninth Annual Chicago Film Festival a *Golden Hugo* award in the documentary category went to CTV's Canada: Five Portraits, *The Prairies*, while Don Shebib's *Between Friends* represented us in the feature category. *Silve Hugos* went to the NFB's *The Family That Dwelt Apart* and *Street Musique*, Insight Productions' *Life Times Nine*, an OECA's *Hinduism*. Mark Sobel and Robin Lee of Willowdale, Ontario won a special award in the high school filmmakers category, with their film *Hello Friend*.

Coming up in April is the Ontario Film Association's fifth annual *Film Showcase* to be held from April 3 to 7, 1974 at Geneva Park, Ontario. During the four day affair, fourteen of Canada's leading film distributors will be on hand to preview the latest and most relevant 16mm films available in this country today. Approximately 250 persons attended last year's event, and this year organizers are expecting an even larger turnout. Film librarians, public librarians, audio-visual coordinators, media consultants, educators and representatives of private, public and governmental agencies who are responsible for the purchase and rental of 16mm films are welcome. For further information please contact the Ontario Film Association, Box 521, Barrie, Ontario.

And filmmakers should be preparing to enter the festivals of their choice from the list too long to print here, including the 5th International Experimental Film Competition to be held in Knokke-Heist, Belgium, in late December. Why mention it so early? The deadline for applications is October 1st, that leaves eight months to think up, start, and finish a film, allowing for monetary and other difficulties. For further information on this and every other festival please contact the Festivals Office set up to assist you in choosing festivals to enter, pre-select entries to more important fests, etc. (Write: Film Festival Bureau, Department of the Secretary of State, 66 Slater Street, Suite 1816, Ottawa, Ontario K1A 0M5.)



Frank Vitale, director of *Montreal Main* which is to be premiered in Winnipeg during the Canadian Film Symposium.

Canadian Film Symposium in Winnipeg

The University of Manitoba is sponsoring its second annual symposium on the Canadian Film Industry on February 6th, 7th and 8th. The emphasis of the three day event will be the current state of filmmaking in this country, and organizer Len Klady has lined up an impressive list of films and film-people to be on hand for the screenings and discussions.

As a complement to the panels held during the day, screenings of current Canadian films will be held each night. Among the many included in the program are "The Inbreaker," "Rejeanne Padovanni," "Kamouraska," "Taureau," "Les Dernieres Fiancailles," "La Mort d'une Bucheron," "Slipstream," "Between Friends," and "La Maudite Galette." Three new features will have their World Premieres at the symposium: Jack Darcus' *The Wolf Pen Principle*, Milad Bessada's *A Quiet Day in Belfast*, and Frank Vitale's *Montreal Main*. Wherever possible, the filmmakers themselves will be present.

An impressive list of panelists will discuss a whole range of topics during the Wednesday to Friday conference. *Film Financing* is the first topic with producer Chalmers Adams, Ottawa's Robert Desjardins, Sandra Gathercole of the Toronto Filmmakers Co-op, Penni Jaques of the Canada Council, director Peter Pearson, and the CFDC's Michael Spencer.

Survival is the ominous title of the second panel, with director Denys Arcand, independent distributor Linda Beath, and Committee on Television's

Kirwan Cox, director Donald Shebib, and Vancouver Sun critic Les Wedman. *Distribution & Exhibition* come under the scrutiny of Adams, Beath, Cox, Spencer, the newly elected president of the Motion Picture Theatre Associations of Canada, Winnipeg exhibitor Paul Morton, and André Paquet, distributor and advocate of alternate cinema.

Canadian Content will be defined and debated by director David Acomb and Frank Vitale, Shebib, Pearson, Gathercole, and producer Dick Shouten. *Filmmaking in Manitoba* will probably have a local group, and the *Publicity & Promotion* panel will include commentator Gerald Pratley, publicist Marcia Couëlle, as well as Beath and Desjardins.

An hour of contemporary experimental Canadian shorts will be screened to round out the program, which must have been a gargantuan effort to organize and a minor miracle to wind up successfully. Hopefully the discussions will be recorded, transcribed, and eventually published, in order to enable those who could not attend to participate. We're anxious to learn what conclusions, if any, are reached by the panelists.

Mutual discontinues Toronto operations

In the wake of a luncheon to announce their affiliation with Len Herberman's Ambassador Film Distributors, Mutual Films of Montreal have shut their Toronto office, which was opened less than a year ago. Manager Gordon Lightstone, originally intended to stay on, revealed his plans to resign in February, leaving Ambassador as Mutual's sole representative in English Canada.

Lightstone, who has worked in the film business for 23 years, is going into real estate. Mutual has suffered some losses in English Canada, notably with *The Rainbow Boys*, and Pierre David, the company's energetic young director, has decided to confine their direct involvement to the French market, with offices in Montreal and Paris. Along with France Film and Cinepix, Mutual is still a major distributor in Quebec.

They're also involved with production. Pierre Duceppe's *Je t'aime*, starring Jeanne Moreau, has just opened in Montreal. In conjunction with Cinepix, they're helping to produce a skin flic, as well as preparing *A Child Under a Leaf* for its opening later this year, with Potterton Productions. Dyan Cannon stars in that one.

The reverse part of the agreement with Ambassador entails Mutual's handling of that company's product in the French speaking market.

Alberta's Film Industry holds elections

Following the formation of the Alberta Motion Picture Industries Association, the new organization had its inaugural meeting in November. Cine Audio President Nick Zubko was elected President by representatives of nine film companies that operate in the province.

Edmonton's Century II Motion Pictures Ltd. provided its screening room for the meeting. That company's President, Ron Brown, was elected vice-president of the new group. He served for the past year as chairman of the interim board set up by a group of local producers, on an ad hoc basis, to get the association under way. Brown was nominated for the position of President, but he declined to accept the nomination.

Other members of the executive are Eric Jensen, Chinook Film Productions Ltd., Calgary; Harold Tichenor from Lethbridge's Cinetel Nine; and from Cymar Productions Ltd. of Edmonton, Cy Hampson.

In addition to the five man board of directors, the other charter members are Bill Marsden (William Marsden & Associates Ltd.), Don Macyk (Agravoice Productions Ltd.), Jim Tustian (J. Tustian Film Productions), Sam Koplowski (Filmwest Associates Ltd.), and Gerald Wilson (Able Editing & Services Ltd.).

While the association is primarily a group of film producers and laboratories, associate and affiliate membership categories for persons in related activities (suppliers, technicians and camerapeople) are being set up. For further information please contact Len Stahl, Executive Secretary, Alberta Motion Picture Industries Association, 347 Birks Building, Edmonton T5J 1A1 Alberta, (424-4692).

ON LOCATION: ISRAEL

Soundperson: Aerlyn Weissman

— edited by Krisztina Zách
and A Ibrányi-Kiss



Aerlyn Weissman is a sound recordist who recently went on location in Israel for CTV's W-5 program. Besides having worked on numerous documentaries, she was also the soundperson on Jack Cunningham's feature film, Peep, and is teaching a workshop for the Toronto Filmmakers' Co-op

To start with — where was this photograph taken?

It was taken in a bunker along the cease fire lines on the Golan Heights — which is a pretty incredible area. As you drive by to the headquarters at Tel Aviv, it's all farmland until you get right to the edge of the Golan Heights which looks over a beautiful valley — Hula Valley — where the Syrians were sitting in '67. On the Heights, the entire area is desolate. It's like Sudbury. Just rock and minefields all over the place. And tanks. Right up at the cease fire line itself is a chain of bunkers. We went up on the night of the cease fire to see if in fact there was going to be a cease fire.

There were three of us — myself on

sound, Jim Mercer on camera and Peter Kent of CTV News. We did some filming as the sun was going down. That's where those pictures were taken. Everyone was looking at their watch — the cease fire was supposed to start at 6:52 PM. Over to the left of us was Mt. Hermon Bridge and they were still shooting — we could see artillery fire. Nothing happened. Everyone kept right on shooting. Actually, that area had very heavy fighting at the beginning of the war. There was a surprise attack by the Arabs on the first day, and the Israeli lines were broken through.

Was there any difficulty getting clearance to go to those areas?

The procedure was that you had to get press credentials as soon as you got there. That was no problem — I still have mine, printed in Hebrew and French. Then you went to headquarters for military PR where all the arrangements were made.

Everywhere you went you had to be accompanied by an Israeli Escort Officer. It was funny — a lot depended on the particular Escort Officer. Some of

them were anxious to see what was going on themselves and wanted to get as close to the front as they could, and you would go with them some of the way. It was very carefully supervised.

In addition, the footage had to be developed there. I think the Israeli film labs made a fortune out of the war. They were processing day and night! There were almost a thousand journalists, and every foot had to be seen by a military person.

Did you have any footage censored?

We had less than a hundred feet censored on our entire tour. As long as you stayed on close-ups, you were safe. But if you pulled back and you could see a mountain range in the background — they would cut that out. Groups of tanks and shots of specific officers were censored, and they wouldn't let you film dead Israeli soldiers for reasons of morale.

How much equipment did you take under such difficult circumstances?

While out filming, I carried in one hand a shot gun and a hand mike, on the other shoulder my bag containing mikes and cables, in case something went wrong. With shells bursting all around you, it was a problem to get as close as you could and more still — to get good sound! When you get right on top of the action, it's so loud that the distortion could possibly damage the mike.

It worked fairly well. People were satisfied with what came back. It was strenuous. Sure. You're out on the battlefield during the day, and at night you drive back to the hotel where you have a swim in the pool, drinks at the bar, or whatever. The changes of reality were quite mind-boggling! And what was more mind-boggling was that you knew you had to go back the next day. You're running around for 26 hours, then it's a 7 hour drive back. Take the films to the lab... the tapes had to be listened to...

Were you ever frightened for your life while filming?

No. I wasn't frightened. I was very

hyper. My senses became super keen. I got so I could recognize a MIG by its sound! Besides, I couldn't just *wonder* about the front lines. If I happened to get on the other side, it wasn't like I could just say, "Hi guys! I'm a journalist. An objective observer." They were trying to kill me! I was on the Israeli side, so there was definitely this business of "our side" and "their side". I suppose the situation could have been reversed. At one point, there was talk of sending our crew to Cairo because the Canadian Peace Keeping Force was coming, but it turned out there were too many problems involved in getting visas. The prospect of being, probably, the only Jew in Cairo scared me. What would it be like being on the other side feeling the way I do?

Had you ever considered going to Israel before this assignment came up?

I was always interested in going. I was very impressed with the people there. With what they were doing. Outside of Jerusalem, it's all desert. And when you go into the agricultural areas you realize that every plant, every tree was put there by somebody. I began to realize the problems of the country, of maintaining a way of life. It's awful to see people my age dying. They've got to do it. It's a matter of survival. This is their attitude.

In five weeks, you must have made quite a few friends...

The people I got off on were Israelis I'd met. We'd go back to their homes, sit around, listen to some good music, talk about photography... theatre... play Dylan records. There is a very lovely kind of honesty about human relations. One night, we were listening to the Peace Ship's broadcast, and on came John Lennon's song *Imagine*. And the line, "... imagine there are no countries..." Whew! If you just got back from almost being killed... It makes you think about mortality.

Did the crew have any close calls?

The first time we were up on the Golan Heights, we were on the road to Damascus. We were in Syria at a little town called Kananaba, which was sort of a rallying point for tanks to go out to the front. The artillery was coming from places near Damascus — something like 22 kilometres from us. We were just outside Damascus shooting at the crossroads. As we were interviewing a guy, someone started yelling, "MIGs! MIGs!". We started looking around and there were two MIGs behind us on their way to bomb the crossroads because there was equipment concentrated there. Anti-aircraft missiles got one... Afterwards, there was this neat row of trucks with tanks deployed on each side

that were all just smoking, molten metal. Just the skeletons of the trucks — filled with dead soldiers. There was one Syrian tank that was still locked — the soldiers were incinerated — and they were inside. It was very strange, very strange to walk down this road. Carole Taylor was still there, doing reporting for W5. When we both walked down that truck convoy, I know she was feeling just the way I was... It was so sad. So depressing.

Did you ever have flashes of war being very much a man's game?

Yes. Oh, yes. It is such a strange and intense experience. It's so bizarre. It really does create that certain masculine camaraderie, and women are completely excluded from it. Not that anyone should be included!! But I was struck by the whole maleness of it.

Did you put up a wall of non-feeling to survive the experience?

I guess I did. When I thought I wouldn't be able to function anymore. The day after the cease fire, we were down in the Sinai, and we rode all day in the back of a truck down roads that had sections where there were just dead bodies piled up along the sides. At one point, we had to walk off the road to do an interview with our Escort Officer and walk past stuff that... Well, it used to be a person but the arms and legs were gone, and it was really incredible. We had to stand with our backs toward that and just do this interview facing the other direction. At that point, I thought I might throw up. That was just a physical thing I couldn't have controlled. But I didn't feel I had the luxury as a member of any film crew doing a job to display any of that... If anyone had looked at me at that moment, they

would have seen a completely impassive, efficient sound recordist. I felt that if I had burst into tears or anything... Also, I'm a woman. I was the *only* woman there — and I just *knew* that if I had done that, everyone would say, "Oh yes. Well, there you are!"

Right... Like they shouldn't have taken you in the first place...

I'm really pleased I was given the opportunity to go, and it wasn't just dismissed out of hand because I'm a woman. It wasn't like, "Listen, it could get rough. We'd better take a guy. Sure, she's a fine sound recordist — but why take a chance?" Men really feel they're protecting your interests by protecting you from this. In fact, they're cutting you off from the chance to do your job and discover something about yourself.

At the same time, I did feel the heavy pressure to be Super Sound Lady. I had to be super competent in a very "I can handle anything" kind of way which I certainly didn't feel like all the time. I mean, a guy in that situation could have said, "Listen, I'm thirsty and it's 110 degrees and let's move over there instead." And they would have dealt with whatever his feelings were — he's just tired, or whatever. There were times I resented it. Why don't I have the luxury to complain too, without being put down cause I'm a woman? But in another way, more was asked. So I had to give more, and as a person I definitely grew. No question about that.

Would you do it again?

Sure. You're just not put in situations that are that extreme that often — where you can find out what your limits are, your capacities. What you can handle — what you're capable of doing as a human being. ●





LEITERMAN IN CHINA

George Csaba Koller

WERE YOU IN CHINA FOR AN ENTIRE MONTH?

"Yeah, almost. We got back from India on the 28th of November and wasn't supposed to go to China until the 7th, but they pushed the date ahead by a week, so I left the 1st of December. Flew to Vancouver, then the next day to Tokyo and Hong Kong. We went from Hong Kong to Canton by train, then over to the mainland, and then to Peking. This was all with the University of British Columbia hockey team, which went on invitation by the sports federation of mainland China."

Cinematographer Richard Leiterman accompanied director Les Rose and soundman Jim McCarthy to film the Canadian team for veteran producer Don Brittain, who had to stay home for reasons of economy and lack of room on the flight. The shoot was for Lapierre, Thomas, and Associates of Montreal.

IS THERE HOCKEY IN CHINA?

"There has been hockey in China for about 12 or 15 years and it seems obvious that they're trying to move ahead and put together a national team for the Olympics and what have you."

HOW DID YOU FEEL ABOUT GOING TO CHINA?

"It's something I've always wanted to do. I've had an application at their embassy in Ottawa since they first opened. So the opportunity came up to go to China; I usually try not to go away for Christmas. I like to spend Christmas at home with my family. But it was a thing I'd always wanted to do: to go to China and be among the few

Westerners ever to go there and to see how much it was possible to put down on film."

"Nobody seemed to know, not even the hockey team, what was going to happen until we got to Peking. It was a situation of not knowing where the hell you were going to be next. We went to all the games. Some of them we couldn't film because there was a light problem, some of them we did film. We heard that the games were going to take place outside on most of the occasions, which ended up to be true, but unfortunately they happened at night rather than daytime, which limited us in shooting them. Some places there just wasn't enough light, and we could only take one or two of them to light up a dressing room at most."

THERE WAS ENOUGH LIGHT TO PLAY HOCKEY, BUT NOT ENOUGH TO SHOOT FILM?

"Yeah, well you just can't do it. You're pushing a stop, and you're still not getting enough exposure. The first games were played in Peking. It has the only indoor arena in China. And it was a fair sized stadium, seating about 18,000 people. Every seat was full all three nights of play. They had their national television set up there, which gave us a little extra light. In fact it was the same place they had the ping pong tournament. So lighting wasn't that bad there, but you still had to shoot pretty wide open to get an image."

"They did very funny things. Because of their own television, when they were going to shoot a crowd reaction, all of a sudden half the seats would light up. The audience would be lit up,

throwing your exposure off. Then they would shoot the stuff on video and the lights would go down again, completely by surprise. Lights going up, lights going down, and you never knew what you had. But aside from this, the Chinese were as cooperative as any place I've been."

Leiterman has been to as many places as any veteran cameraman, yet the experience of shooting in China has noticeably affected him. Just prior to the trip he spent two weeks in New Delhi with Henri Fiks, filming a U.N. sponsored conference on world population for Martha Stewart Communications (to be shown on NET), and within two days was off to the most densely populated country in the world.

"It was a culture shock, going from India and coming back to Canada, and not knowing whether I was coming or going, and all of a sudden I was going and getting to China, you know, and it made me blink once or twice. Just trying to comprehend what had happened in the last 48 hours. It's not something I'd want to repeat again in that short a time. It takes longer to adjust."

HOW LONG WILL THE FINISHED FILM BE?

"We're aiming for an hour, and I think we've got a good hour. We shot 30,000 feet. There's a lot of hockey, and there's a lot of whatever else we could grab. Team reactions to China, and then they took us on their tours, which included everything from the Great Wall, to a truck factory, to a couple of song and dance evenings. We even filmed hospital acupuncture: one of the hockey players

had acupuncture done on his trick knee. He said it felt great afterwards.

"These trips would be sprung on us on the spur of the moment. We stopped at a city called Kuong Chi where the movie studios are those that were built by the Japanese in the thirties. We asked to see them and were told that there was nobody there. When we asked where everybody was, we were told that they were all out on location, but our interpreter didn't know where. The next day, however, he came with a big smile on his face and said, "Guess what, we're going to the movie studios." We were really surprised, because the day before he said that there wasn't any production going on.

"So we got out there, and they were grand old studios with two sound stages. We walked into one and there was this big production, at least twenty people on a set that was obviously not built overnight. There was an old 35mm Mitchell BNC and a cameraman, but it was strange because in most places when you walk into a movie studio people are interested, and you're watching a movie being made, and you're obviously interested in films, you exchange information. People look over your gear, especially in any Eastern European country. But in China, we tried to establish communication with the crew, yet they really seemed very disinterested in what we had."

DID YOU HAVE ANY PROBLEMS IN GETTING PERMISSION TO SHOOT WHEREVER YOU WANTED?

"No. Once they've accepted us as a foreign delegation, there were no problems. We could shoot most anything that we saw, although they were a bit hesitant about stopping the van in the countryside and letting us shoot the nearly endless trains of horse carts, and oxen carts, and water buffalo carts. But they did let us do that. Obviously, we couldn't shoot near any airports, railway stations, or anything military. And we couldn't just break off from the delegation and travel freely: we were touring the northeast part of China, near the Russian border, and had to stay with the team.

"But they looked after us very, very well. The hotel accommodations were good, the food was terrific, everywhere we went it was a banquet of no less than seven courses, and sometimes — on official occasions — as much as twelve courses. The people were extremely friendly, but at the same time very hard to know because of the extremely difficult language barrier. And there's no language other than Chinese that you can use, even their sign language seems to be different. Up in the northern parts, people hadn't seen a European face for twenty-five years or more, not since the Russians left. And the kids,

even the teenagers, had this kind of look on their faces, you know, that we were completely from another planet. I understand that the Chinese call Westerners "people with long noses," because we look so strange to them."

HOW DID THEY SEEM TO YOU?

"On the street, people really didn't want to have their pictures taken. They seemed to be afraid sometimes, kids would scatter. If there was a group of us we were almost mobbed by people following us and just watching and looking. But if you were alone, you'd be left almost entirely alone, except for the secret serviceman following discreetly several blocks behind. They didn't like to have us wandering off by ourselves, certainly not while we had the camera gear. But I guess that was also a type of protection, if the people got too inquisitive.

"We tried to go into one of the Chinese player's homes to film, but they kept making excuses."

WHAT KIND OF TEAMS DID THE CANADIANS PLAY AGAINST?

"The Chinese national team, and some regional teams made up mostly of the Chinese national team (laughter). It was very surprising to see the same faces at each new place, or at least some of the same faces. We never saw them en route, we never knew how they got there. In China, things have a tendency of mysteriously happening. But the Chinese players didn't seem to be as steady on their feet as the UBC team, and they had a few things to learn about checking. But they caught on pretty fast. Their equipment and uniforms are copied from western stuff, but they seem to play a more polite form of the game. After a few fierce body checks they were ready for a scrap, I think, but there's a maxim in China 'Friendship first, and Competition second.'

"When we got to one place up north it was very cold, 15 below zero, and we

had to shoot in an open arena which sat 20,000 people, freezing but friendly. And the camera wasn't going to operate very long in that kind of cold. I explained this to the interpreter and asked him if it was possible to make up a little cover or coat for the camera, like a Barney or a blimp. In an hour he came back with a tailor who took the measurements of the Eclair and made a paper pattern, with all the openings necessary for the eyepiece, lens, and handle. I explained to him how I wanted it open at the back, and since I didn't see too many zippers around, suggested buttons to hold it together. I asked what he thought of the idea, and he said, "How about a zipper?" He came back the next morning, and he must have stayed up all night, because he brought this beautiful quilted, tailor made Barney for the camera. It just fit perfectly!

DID YOU BRING IT HOME?

"Oh, definitely! (laughter)"

Not having an assistant cameraman made Leiterman's job that much harder. In addition to lugging the equipment around, he had to spend hours loading and unloading the six magazines, not to mention shooting as much as 4,000 feet a day. He had a back up camera in case anything went wrong (it didn't) and took along 7241, 42, and 52 colour reversal film, never knowing too far in advance under what conditions the next shoot would take place. Sometimes he'd have one stock loaded all around, only having to unload everything because of altered schedules. Next time he would either take along an assistant or limit himself to the 42 stock to make his life easier.

HOW WOULD YOU COMPARE INDIA AND CHINA?

"India in comparison to China is a wide open country. It's colourful with a lot of things happening and you can go wherever you want. It's quite a shock in



Richard Leiterman, second from the right, at one of the banquets.

China that you can't go, you can't jump into a cab, there are no cabs. You can't jump on an airplane because there's only the government airline and you don't have the kind of freedom that you have in India. And the colours in India and the things that are happening on the street, it's all alive! And I'm not by any means putting down the Chinese, because they're very much alive too, but in a different way.

"In China, everything seems to be done with a great purpose, even going from their homes to work on their bicycles, a great sense of value. Get on with it! And seeing a construction site with all the workers building a house through sheer willpower with manual labor, hardly any machines, and the little red flag flying in the breeze on top, and they all seem perfectly happy.

WHAT ABOUT THE UNIFORMITY OF IT ALL?

"You get tired of the uniformity, you want to see a little colour. And it's certainly true, they all have their uniforms and that's about all you see. I think that in the 3 1/2 weeks I was there, I saw only one skirt on a woman, and that was at one of the song and dance evenings. She introduced the acts on stage. The only colour you see other than the khaki or the dark blue or the dark grey, which are the three standard uniform colours, would be on some of

the younger kids, who'd wear a coloured, patterned winter jacket. But those were just on kids below ten years old, you'd never even see a teenage person with that. And there's very little colour in the stores and shops."

DO PEOPLE SEEM TO HAVE THE BASIC NECESSITIES?

"Oh, sure, but it depends on what you mean by necessities. Their houses can only be heated for two hours in the morning and two hours in the evening, but I guess that's what they've been used to. Before the revolution a lot of them didn't have any heat at all. There's very little rationing. It seemed that beer was in short supply in some of the places, although we always had an ample amount with our meals. There are no bars, I guess they drink their beer at home, and they do have their rice wines available in the shops. But there are no public drinking places, even the hotels do not have bars. People eat in restaurants, which are like soup kitchens, and there are some cafes."

DOES PEKING STILL RETAIN ITS COLONIAL APPEARANCE OR IS IT NOW COMPLETELY ORIENTAL?

"I think it is more colonial still than oriental. It's a huge, sprawling city with posters and slogans everywhere, across factory buildings and shop windows. Evidently it's not 'Out with the im-

perialist dogs' anymore, it's a bit softer 'sell'. But you look in vain for something old, a trace of imperial days. None is left. We were in some parts of the old downtown area, which I imagine was pretty exciting at one time, and now they have down there a People's Antique Shop. They sell beautiful things. I don't know if they're antiques or not, but the old man who runs the shop used to own it years ago and now of course the state owns it. And I think he's just having fun collecting the stuff and dusting it off, but it really doesn't matter whether he sells any or not."

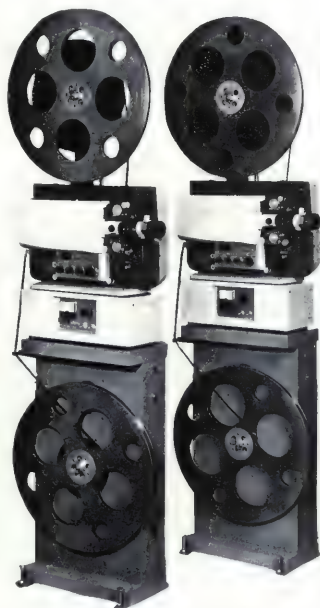
IS EVERYBODY STILL CARRYING AROUND THE LITTLE RED BOOK?

"Not too much, except in the book-shops which carry huge stacks of them. But we didn't get into politics too much."

WAS VIETNAM EVER MENTIONED?

"They tend not to talk about it. I mentioned to the interpreter that I was near to China before since I had been in Vietnam filming, and of course he thought I meant North Vietnam. When I told him that it was South Vietnam, he thought that was unfortunate. The way he put it is that he understood things weren't going too well in the south. End of conversation. And he said that he had never been outside of China, so he really didn't know, but that's the way he understood it."•

Theatre & AudioVisual Equipment



16mm Mini Theatre System



GORDON SYSTEMS P.O. BOX 186 STATION R TORONTO 17 (416) 422-2221

- *Gentle on Film
- *5 Hour Capacity
- *Remote Operation
- *Long Life Xenon Bulb
- *Low Operating Cost
- *Minimum Maintenance
- *Simple Installation



AVE Circlod Projector



- *Fool Proof Automatic Threading
 - *Simplified Unloading
 - *High Light Output
 - *Capability for Optical/Magnetic Sound, Double System or Interlock
 - *16 Tooth Sprockets
 - *Jewelled Gate Assembly
- ACCESSORIES
- *Large reels - Up to 5200 Feet
 - *Remote Control
 - *Cinemascope and Rear Screen Lenses

Post-production perfection from Kingsway.

Like all Steenbeck equipment, the ST928 has a well-earned reputation for being the finest in its category.

An 8 plate editing table lets you work with 2 pictures and 2 sound tracks. Take-up occurs with greatest care and pictures are as brilliant and sharp as they are on all Steenbecks.

And Kingsway carries them all: for Super 8, 16 and 35mm, a combination of 16 and 35mm; special models for Super 16mm Panavision and Techniscope formats; 2 to 8 plate bodies with composite and magnetic sound heads.

That's not all Kingsway carries either. We've added Bauer, Muray, P.A.G., Precision, plus many other fine lines to our post-production equipment.

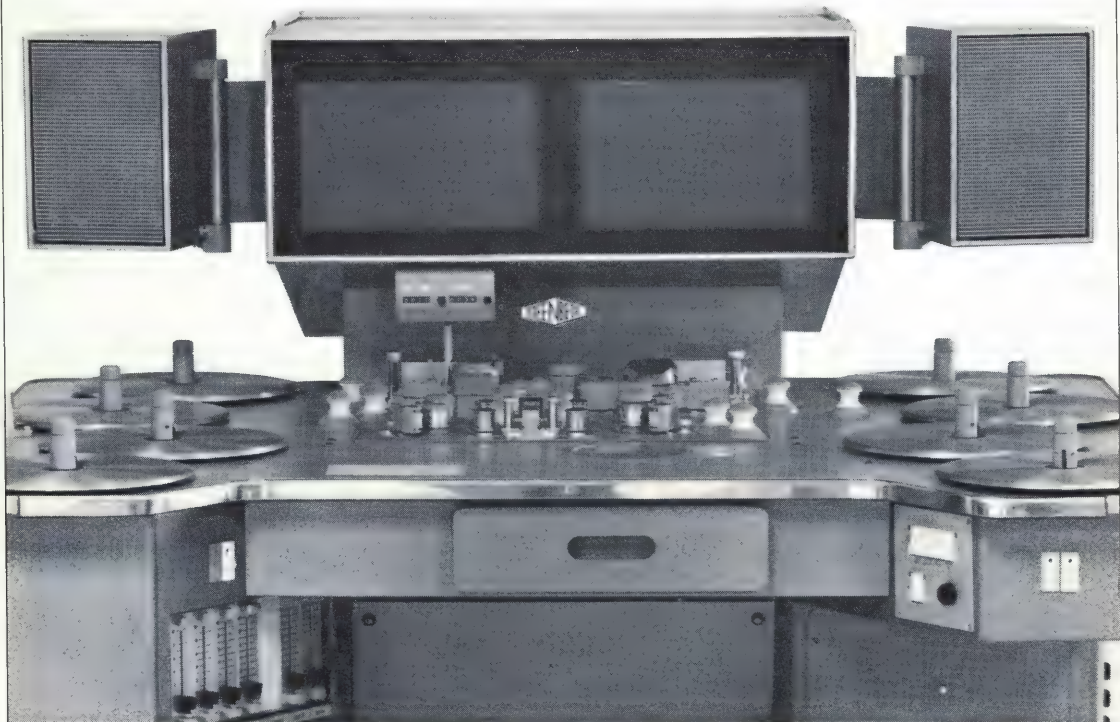
Write us for more information on the ST928 and our new lines.

 **Kingsway Film Equipment Ltd.**

(For Professionals).

821 Kipling Avenue, Toronto, Ontario M8Z 5G8. Phone: 416-233-1101.

Warehouses in Toronto, Montreal and Vancouver. Service across the country.



TECHNICAL NEWS

Super Super 8

Judging by the number of press releases that have come into this office on Super 8 equipment in the last few months, things are finally at the stage where sync sound Super 8 filmmaking has come of age. Not very long ago Super 8 sound was but a gleam in the eye of a few low-budget filmmakers, who were also faced with limitations like availability of one colour and one black and white stock, no facility for making dissolves, etc. But now, not only are there all the essential film stocks in Super 8, but sound equipment has been produced that forms the lightest, most compact way to record colour motion pictures with sync sound that's ever been available.

CINEMA CANADA's Technical News Department starts devoting a major part of its attention to Super 8 in an attempt to bring our readers up to date on the state-of-the-art, letting you know what's available and where you can get it.

The objective is to determine that Super 8 is a viable medium for almost all filmmaking short of theatrical features. There are production houses turning out completed Super 8 sales films, educational films, and marketing pieces. These films can be displayed on regular projection systems, or highly portable rear screen compact machines. Even with colour and sync sound, the costs can be one-quarter to one tenth of those of 16mm. The old limitations no longer apply, and new developments have opened wide choices for the prospective user. It is possible to choose between single and double system location sound recording, and the single system can be transferred to double for editing, or run through a displacement recorder to transfer the magnetic track to editorial sync (i.e. sound parallel to picture) for cutting and then back to its original position for projection. In double system, there is the option of recording on 1/4" tape and transferring to Super 8 fullcoat magnetic, or recording direct on fullcoat. And it can be done on the same machine.

The following break down is not meant to be considered all-inclusive, but

rather an indication of the kind of machinery that is needed, using as examples the equipment I could locate as being available in Toronto at the time of writing.

EQUIPMENT:

The basic item is a unit like the Super 8 Sound recorder, which is a modified Sony TC800B, battery or AC operation, 5" reels, and the additional modifications to make it the hub of the system. Any Super 8 camera with a flash socket (which is in reality a once-per-frame contact switch) can be plugged into the recorder for sync sound filming. This machine can be used to transfer other sync material to fullcoat for editing, and combines almost all the functions necessary for complete sound filmmaking. It is possible to record sync sound on other recorders, including an adapted Philips cassette machine, the Uher portable stereo cassette machine, Nagra's and even the new Sony Dolby cassette recorder. Full information on the Super 8 Sound recorder follows.

As stated, most new Super 8 cameras have the necessary flash socket, making them sound-compatible. Other than that, it is possible to modify existing equipment, but it must be professionally done. New cameras have many advances, and each is slightly different. Prices go to well over \$1,000 but start at about \$300. The Bauer C-Royal 10E is a good example. This camera features single frame, four running speeds, 7-70mm f/1.8 2-speed power zoom lens, a variable shutter, a film rewind switch and a memory circuit for backing up the film to the precise start of a fade for making accurate dissolves. Fades and dissolves can be manual or automatic, as can exposure. There is a built-in intervalometer for shooting from 6fps to one frame per minute. Interval shooting and time exposures can be automatically handled by built-in equipment. And of course, it has the sync output.

Canon cameras have many of the same features, plus macro-focussing for extreme close-ups. Also from Canon is the converted Scoopic camera for Double Super 8. This camera is larger than the regular Super 8's and more expensive, but it fits well into the realm of professional Super 8 work.



The Kodak Supermatic single system cameras record their tracks on pre-stripped magnetic film, which is now available in 50 foot cartridges in both Kodachrome II and Ektachrome 160, and 200 foot cartridges will be available soon. These cameras do not have the sophisticated equipment of the double system equivalents, but do feature simpler operation at the shooting stage, and difficulties of single system editing can be overcome. I'm hoping to be able to do some tests on these systems for next issue. The photo includes microphone, 200 and 50 foot cartridges.

For editing, there are several available methods. The most sophisticated are the flatbed editors, one by Steenbeck, and a Canadian model available at the Super 8 Centre.

All that is needed for double system editing is a synchronizer with a sound head, a viewer, and rewinds. The Super 8 Sound Recorder is capable of functioning as a squawk box, and you have the same equipment that much of 16mm film is cut on. With the addition of a synchronous motor to drive the synchronizer at 24 fps, sound speed,



Harris Kirshenbaum

Catalogs

you have a motorized editor capable of everything a Steenbeck can do. One of the recent innovations that makes the whole system practical is the C.I.F. guillotine splicer, well-known in 16 and 35mm, and now adapted to Super 8. The splicing tape comes on a roll, and the splicer trims it and punches perforations with a single stroke of the lever. The tape covers two frames of film, making a nearly invisible splice, and the same splicer is used on the mag track to cut in sync, working quickly and without much bother. The Muray viewer has a large bright picture, and the film track opens up to mark the film right at the viewing point without making punch marks.

Once the film and track have been cut, it is possible to project the sync sound film on the Elmo Super 8 projector, among others, by plugging in a sync cord and using a flash frame on the film to start the recorder in playback mode. This will work for sync sound transfer to mag stripe as well for single system projection.

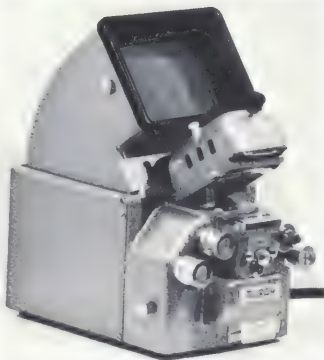
STOCK

From Canadian Kodak, there is a large range of Super 8 film stocks available, in most formats. In the silent 50 foot cartridge, usable for silent or double system sound shooting, you can use Kodachrome II; Ektachrome 40 and 160, the special low-light stocks; or EF 7242, a standard stock in 16mm. In 50 foot magnetic stripe cartridges for the Supermatic cameras there is Kodachrome II and Ektachrome 160. And in the Double Super 8 line, there's Kodachrome II in Type A or Daylight, EF 7242, ECO SO 425 which is 7252 the standard Ektachrome Commercial which is universally used in 16mm. Black and white Plus-X, Tri-X and 4-X reversal are available in 50' cartridges.

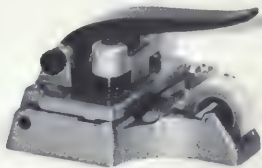
There are internegative stocks, print stocks, and duplicating stocks. Kodak processes its own Kodachrome II. Ektachrome 40 and 160 are processed by Kodak as well as independent labs, and the ECO and EF stocks are processed only outside of Kodak.

Super 8 fullcoat magnetic is readily available from The Canadian Super 8 Centre.

Often it is difficult to plan too ex-



The Muray Super 8 Viewer



Guillotine Super 8 Tape Splicer

Birns & Sawyer, Inc., Hollywood, California, now has available their latest catalog detailing their complete mobile location facilities for motion picture and TV productions.

Advanced booking for this all new, "go anywhere" camera, grip, generator and lighting packages are now being taken. Contact Mr. Ed Engel, director of mobile productions, Birns & Sawyer, Inc., 1026 North Highland Avenue, Hollywood, California 90038, phone: (213) 466-8211, for complete information.

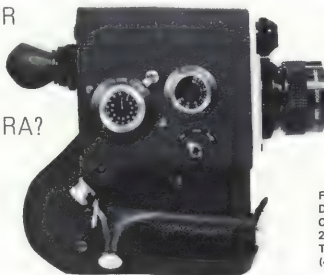
The color 40-page illustrated Mini-Catalog presents condensed descriptions of photo-optical instrumentation systems/components, including 16mm and 35mm cameras and lenses, add-on automatic exposure controls, timing generators, LED data recorders, video and film data reduction equipment, eye movement recorders, photologging systems, and accessories.

Available on request from Instrumentation Marketing Corp., 820 South Marioposa St., Burbank, Calif. 91506.

An illustrated, detailed 16-page booklet introducing the Super-8 Sound Recorder is now available. The booklet explains both how the recorder works, and with which cameras, etc. it is compatible. Sections dealing with its use as location recorder, laboratory resolver, sound studio dubber, etc. are also included along with explanatory diagrams.

The booklet is available from: Super-8 Sound Recorder(TM), 77 Huron Avenue, Cambridge, Massachusetts 02138, (617) 876-5876.

WHAT'S BETTER
THAN YOUR
SUPER 8 CAMERA?



THE
CANON
DOUBLE SUPER 8 CAMERA

For Details and price lists:
Dept. CC - 1,
Canadian Super 8 Centre,
205 Richmond Street West, Suite 201,
Toronto M5V 1V5
(416) 363-4554

tensively for the next issue of a magazine that comes out only every two months, but it is hoped that by next issue we will have been able to perform some actual tests with equipment and stocks, and will report on them fully.



THE SUPER 8 SOUND RECORDER — INGENIOUS AND LONG-AWAITED

The item that makes the entire double system Super 8 Sound idea feasible is the Super 8 Sound Recorder, manufactured by the Super 8 Sound Company, 77 Huron Ave., Cambridge Mass., 02138. Their publications on the recorder and the entire Super 8 system have complete information with drawings, and are the most informative source for up to date material.

The recorder was designed to fill the need for an inexpensive sync recorder capable of working with the new professional standard for sound editing of Super 8 films — Super 8 fullcoat. It was conceived and built by two scientists and an engineer, two of them filmmakers and one a film teacher, who experimented with a number of amateur systems and found that most had been designed in a vacuum of ignorance about the others, and with little concern about the filmmaker's need for compatibility and interchangeability.

The goals set for the Super 8 Sound Recorder:

1. A machine compatible with a maximum number of existing sync systems and existing Super 8 cameras and with a minimum (ideally zero) requirement for modifications by reaching out to include the characteristics of the many other systems in the design — so that no equipment already owned by the small filmmaker and especially none of his existing sound footage, would have to be dumped as obsolete, and so he wouldn't have to buy an entirely new "system" in order to convert to mag film.

2. A machine with a maximum number of functions, that could do as many of the different jobs in sound film production as possible, so that the need for expensive and time-consuming labora-

tory sound services would be minimized or even totally eliminated.

3. An absolute minimum cost, so that even the smallest independent who can afford to own a decent Super 8 camera can afford Super 8 mag film sound, so that film schools and production companies can afford the several units needed for multi-track recording and dubbing, and so that equipment rental costs and sound studio hourly charges can also be bypassed.

To accomplish these goals, the relatively inexpensive Sony TC800B — a reel-to-reel quarter-inch recorder widely used in filmmaking as a wild sound recorder was converted to sync fullcoat operation. Interchangeable Super 8 and quarter-inch guideposts were machined, and an electronic servo-control circuit was built that can match the speed of the Super 8 Sound Recorder to almost any sync signal.

Why Super 8 Fullcoat?

Super 8 mag film is Super 8 film that has been coated its full width with magnetic oxide in much the same way the edge stripe is applied to Super 8 Sound film. The magnetic oxide is the emulsion — there is no picture area. Since fullcoat magnetic film has precisely the same width, sprocket hole size, and distance between holes as film, it will run through the same machines that accept film, including projectors, synchronizers/counters and editing tables.

Sound on Super 8 fullcoat is in precise frame-for-frame sync with picture film, and the two can be cut and spliced on a length-for-length basis. The same 2-gang synchronizer that is used to edit sound and picture can therefore also be used to edit two (A & B) picture rolls, or two sound tracks. A double-headed projector can not only play picture and sound, but two pictures or two sound tracks on fullcoat.

The use of Super 8 fullcoat was pioneered by the distinguished American documentary filmmaker Professor Richard Leacock, and his associates Al Mecklenburg and Jon Rosenfeld, of MIT, in their development of the first completely professional Super 8 sync sound system — the MIT/Leacock System. The equivalent 16mm and 35mm magnetic films have been the standard method of editing sync sound in professional filmmaking for years. Now Super 8 sound filmmaking is also professional in editing technique.

The Super 8 Sound Recorder requires information from the camera (or other external sync reference) telling it the camera frame rate, so that it can precisely match the rate of the mag film sprocket holes to the camera speed. Some new cameras have a flash socket

that puts out a one-pulse-per-frame signal, some have a voltage pulse sync generator, and still others are crystal-controlled, for wireless sync recording.

The Super 8 Sound Recorder performs the functions of five pieces of equipment that make Super 8 sync sound filmmaking possible:

1. Location Recorder — a general purpose sync recorder that is compatible with several unmodified Super 8 cameras;
2. Laboratory Resolver — a universal transfer machine to resolve sound from pilotone sync or digital sync pulse original recordings onto Super 8 fully-coated magnetic film, whether the original is cassette or reel-to-reel;
3. Editing Bench Amplifier — a squawk box used in conjunction with a synchronizer (motorized or not) for double system editing;
4. Sound Dubber — with interlock of multiple Super 8 Recorders for dubbing simultaneous music, effects, and narration tracks;
5. Transfer recorder — a sync transfer machine/Super 8 sound projector combination to put the edited mag film or composite master onto Super 8 magnetic edge stripe.

It wraps up that the average cost of film and sound equipment for serious Super 8 filmmaking is about one-fifth to one-tenth the cost of comparable 16mm equipment, as a consequence primarily of the economies of scale resulting from the mass market of Super 8 cameras, and for consumer hi-fi gear.

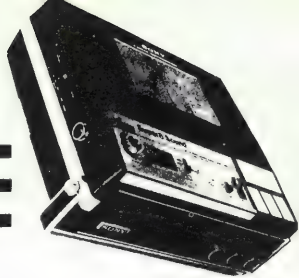
The average cost of film stocks, and other expendables, is about one-half that of present 16mm prices, with a potential for going still lower if certain 16mm practices are adopted in Super 8 (the throw-away Super 8 cartridge is more expensive than reusable magazines, etc.). The present cost of Super 8 fullcoat is slightly more per foot than 16mm fullcoat. But since almost twice as much sound is recorded per foot there is actually a saving. Additional savings will result when the novelty of Super 8 fullcoat gives way to wide scale use.

The significance to film schools and producers is that they can now begin Super 8 sync filmmaking on the same scale as a comparable 16mm operation for one fifth the capital investment.

SUPER 8 FLATBED EDITOR!

The Canadian Super 8 Centre announces the introduction of a new Super 8 Horizontal Editing Table. This machine may well be the one to make many people decide on the whole Super 8 medium. There is every capability built in to

THE CANADIAN SUPER 8 CENTRE introduces



the Super8 Sound RecorderTM

With sound on Super 8 fully coated magnetic film, Super 8 sync filmmaking is as straightforward as 16mm practice

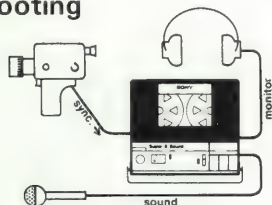
THE Super8 Sound Recorder IS A MULTIPLE PURPOSE MACHINE THAT RECORDS ON SUPER 8 MAGNETIC FILM AND COMBINES THE FUNCTIONS OF LOCATION RECORDER

Crystal or Cable Operation
LABORATORY RESOLVER
SOUND STUDIO DUBBER
TRANSFER RECORDER

The Super8 Sound Recorder can be used with a number of Super 8 cameras, with no camera modifications, to shoot original sync sound. The machine servo-controls its own speed to match the frame rate of the camera during filming. It produces a sound track directly on easily edited Super 8 Fullcoat. Or, for the filmmaker who prefers to record his sound on tape in the field, this recorder will automatically resolve the sync tape onto Super 8 Fullcoat for editing. The machine will also servo-control its speed to match the frame rate of a Super 8 sound projector, making it possible to view sync rushes or to transfer edited sound to magnetic edge stripe in precise sync.

The Super8 Sound Recorder will also synchronize to other Super8 Sound Recorders for multitrack rerecording or dubbing.

shooting

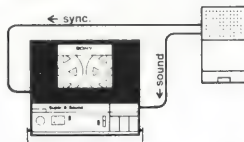


The Super8 Sound Recorder has been designed to sync with the latest generation of "electronic" Super 8 cameras equipped with a once-per-frame contact switch (electronic flash socket).

<i>Argus 7310</i>	<i>Minolta Autopak-8</i>
<i>Bauer C Royal 8E, 10E</i>	<i>D10</i>
<i>Beaulieu 4008ZM2</i>	<i>Nikon R8, R10</i>
<i>Canon 814E, 1014E</i>	<i>Nizo S56, S80,</i>
<i>Cinema Pathe DS8</i>	<i>S480, S560,</i>
<i>Fujica Z800</i>	<i>S800</i>
<i>GAF ST/802, ST/1002</i>	<i>Rollei SL84</i>
<i>Leica Super RT1</i>	<i>Sankyo CME 1100</i>

The Super8 Sound Recorder servo-controls its speed so that one frame of Super 8 magnetic film passes the recording head for each frame of film exposed in the camera. A cable from the camera carries frame rate information to the recorder. The soundman can monitor sync condition using a sync indication meter on the recorder. The recorder will run between shots for continuous sound, or it can be stopped and started by remote control from the camera.

resolving

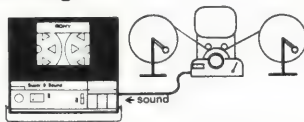


Super 8 magnetic film is now available to the filmmaker who already owns a sync sound system. The Super8 Sound Recorder does not necessarily obsolete any existing equipment or, more importantly, any existing footage since it will automatically resolve sound from most* original sync tracks, Pilotone or Digital, Reel-to-Reel or cassette, including

<i>Alan Sidi Cine Sync</i>	<i>Filmin/Optasound*</i>
<i>Bell & Howell</i>	<i>Fuji Puls-sync</i>
<i>Filmosound 8</i>	<i>Philips/Norelco</i>
<i>Carol Cinesound</i>	<i>Rivendell</i>
<i>Chinon*</i>	<i>Scipio</i>
<i>Cine Slave</i>	<i>Synchronex*</i>
<i>Farnell Tandberg</i>	<i>Volland Synton*</i>
<i>Nagra</i>	<i>Tandberg</i>
<i>Stellavox</i>	<i>Uher</i>

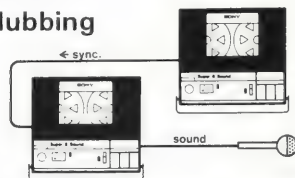
*Accessory equipment is required for systems that do not use the standard once-per-frame digital pulse or standard 60Hz pilotone.

editing



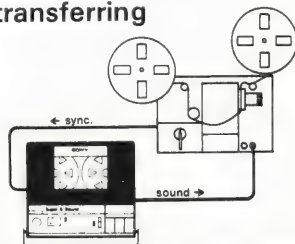
With new Super 8 fully-coated magnetic film, editing in Super 8 is almost identical to professional procedures in 16mm and 35mm.

dubbing



Any number of Super8 Sound Recorders can be electronically interlocked. They are started simultaneously with a common start switch. Each recorder can be in either play or record mode, so that any number of original tracks can be rerecorded or mixed, and any number of new tracks can be dubbed in sync with original sound and with picture.

transferring



Once edited, sound can be easily transferred to magnetic edge stripe. The master sound track is placed on the Super8 Sound Recorder at the sound start mark. The striped release print film is threaded into the projector to the picture start mark. When the projector is started, the recorder starts automatically and maintains sync.

Transfer from the magnetic edge stripe back to magnetic film allows double system editing of single system films (e.g. Wilcam, Kodak Ektasound, or Synchronex sound films).

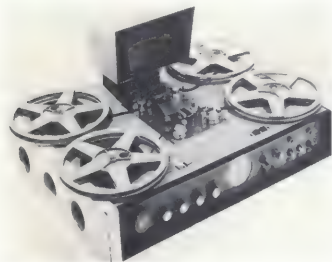
For prices and availability of the system for your camera:

Dept. CC - 1,
Canadian Super 8 Centre,
205 Richmond Street West, Suite 201,
Toronto M5V 1V5
(416) 363-4554

The Super8 Sound Recorder comes complete with all the above capabilities; camera interlock, cassette recorder interlock, self interlock, 60Hz AC interlock, projector interlock and built-in crystal speed control.

make it comparable with 16mm flatbeds, and it brings the convenience of flatbed double system editing to Super 8 at reasonable cost.

The table will run a picture and a sound track in sync through its synchronizer deck at variable speed or at sync 24 fps. Each track may be disengaged and rolled manually for sync-up. Viewing system is an octagonal



prism which renders flicker-free images on the screen. A solid state amplifier is used to monitor the soundtrack. Threading paths are open to allow marking of cuts.

This machine is in the early stages of production, but further information may be obtained from The Canadian Super 8 Centre, 205 Richmond St. W., Suite 201, Toronto. (Don't forget to tell them who sent you.)

CRYSTAL SYNC FOR CAMERA MOTORS

The Beaulieu Super 8 and 16mm cameras can now be operated cordless crystal sync by simply plugging in the UNIVERSAL CRYSTAL SYNC MOTOR CONTROL, already a proven system with most other professional 16 and 35mm cameras. (No modification necessary.)

This may well be the easiest way to accomplish wireless sync shooting, and the unit will plug into 16mm Arriflex, Eclair, and Bolex 16 cameras, as well as

Arri and Mitchell 35's.

Priced at about \$700 from Kingsway Film Equipment, 821 Kipling Avenue, Toronto.



SUPER 8 TELECINE

Recently announced by Gordon Systems of Toronto is this new Super 8 Sound Telecine projector, featuring many improvements over previously available machines. The adapted Eumig S710-D projector is fully remote-controllable including reverse, and features automatic threading and sound recording capability. The remote control system allows multiplex installation in a standard telecine chain for sound-stripped Super 8 film.

16mm PROJECTOR IN THE ROUND

The first advance in 16mm automatic threading projectors in several years is now available in Canada. Gordon Systems has announced distributorship of the A.V.E. Circload projector, which can automatically thread 16mm film, no matter what condition the leader is in, with no trimming of the end. Operation involves placing the end of the film into a splicer-type block, and pushing a button. The Circload arm revolves through

all the sprockets and the gate, placing the film in exactly the right position for projection.

Light source is a 150 watt tungsten-halogen lamp, putting out almost 700 lumens, for a crisp, bright picture. The sound system is all solid state.

The greatest advantage of this loading system is that it makes the machine perfectly simple to unload. All the sprockets are large and easily accessible, so it's no problem to remove partially-projected footage.

The A.V.E. Circload is priced at about \$1500. Also available are a double-system model, an interlock model, and an optical/magnetic sound model.

Further information from Gordon Systems, P.O. Box 185, Station R, Toronto 17.

NOT TO FORGET VIDEO – A COMPATIBLE COLOUR CAMERA

The AKAI Colour Video Camera CCS-150S is the first portable model with professional studio capabilities. It is completely compatible with any U.S. TV system. It features a two-vidicon system with separate luminance and chrominance channels, 525 line scanning, and better than 300 line resolution. There is a built-in f/2, 12.5-70mm zoom lens and a 1.5" viewfinder picture tube. A built-in directional microphone enables one-man operation. Automatic and manual aperture control mechanism for assurance of a clear colour picture.

Sensitivity control is 60 to 2000 foot-candles without filters. The camera may be operated on AC or battery, and weighs less than 6 pounds.

Information from Braun Electric, 3269 American Drive, Mississauga, Ontario L4V 1B9. The AKAI camera will be on display at the Braun Professional Photo/Video Show, at the Cara Motor Inn, Airport Road and American Drive, Mississauga, on February 7, 8, and 9.

CLASSIFIED

ACL complete with constant speed motor, 12-120 Angenieux zoom lens, body only slightly used, 2-200 ft. magazines, 2 nicad batteries; holder, cable, charger, sunshade, filter holder, all new. \$7,100. Also 2-400 ft. magazines for ACL available. \$1,495 each.

A set of Featherlites. Three units with stands, barndoors and scrims. In aluminum case. New. \$325.

Fleximount – Excellent for hand-held shots, floating camera action. for 16mm and 35mm cameras. New. \$325.

Call Bob at 364-7930, 6 p.m. to 8 p.m.

Humber College of Applied Arts and Technology, a post-secondary institution would be interested in receiving resumes from directors, producers, cameramen, sound technicians, designers, actors, etc. interested in part-time employment in the Film/TV/Theatre Arts Program. Please address all resumes or enquires to:

Jim Peddie

Co-ordinator, Film/TV/Theatre Arts
Humber College of Applied Arts and
Technology

Box 1900

Rexdale, Ontario M9W 5L7

Mainly for Amateurs –

Synchrodek reliable synchroniser, frame counter **Synchrolink** unbelievable sound quality for stripe – fantastic projector **Hum** illuminator – striping machines – effects matte box, other goodies. Rush \$3.00 for bottle of film preservative cleaner plus Super 8 editing rule to: Halmar, P.O. Box 793CC, Niagara Falls, Ontario L2E 6V6.

Bolex 16mm (non-reflex) with three Schneider lenses – 16mm, 25mm and 75mm. Recently reconditioned. \$250. Call Karl Schiffman (416) 922-9822.

Beaulieu R16B, 17-85 zoom, 10mm lens, battery, handgrip, charger; never used, \$1,700. SR Productions, 216 N. Algoma St., Thunder Bay, Ont. (807) 344-8265.



BAUER: The electronic Super 8.

Bauer introduces the new generation of electronic movie cameras. These space age electronics mean greater dependability than ever before. Faster reacting controls ensure more accurate exposure even in dim lighting situations. And you still get traditional Bauer styling and craftsmanship.

From the compact "Star" to the

C Royal 10E which takes pictures by moonlight, there's a Bauer camera just right for you.

To find out about all the exciting new features of Bauer Movie Cameras see your local Photo dealer or write:

BAUER
KINGSWAY FILM EQUIPMENT LIMITED
821 Kipling Avenue South, Toronto, Ontario M8Z 5G8

TIFFEN FINEST FILTERS AVAILABLE TODAY



STAR EFFECT

Highest quality optics to create star burst effect. Use individually or in combination to achieve effect desired. 4-point available in 1mm, 2mm, 3mm, grids; 8-point in 2mm and 3mm grids. Supplied in series sizes, direct screw-in rotating mounts, 4 1/2" diameter, squares and rectangles.



FOG EFFECT

Natural fog conditions can be simulated by the use of Tiffen Fog Filters #1, #2, #3, #4 and #5. Variations can be created by using combinations of these filters. Density of the fog effect can also be controlled by changes in exposure and development. Supplied in series sizes, direct screw-in sizes, 4 1/2" diameter and squares.



SPLIT-FIELD LENS

Tiffen Split-Field lenses are available for that special shot where "near/far" focusing is necessary. One-half of the Split-Field lens is a +1/2, +1, +2, +3 or +4 diopter. Available in series sizes, 4 1/2" diameter and direct screw-in rotating mounts.

LOW CONTRAST FILTERS

Designed for the cinematographer seeking to effectively desaturate and mute on-screen colors by pre-selected degrees: to soften shadows and to blend make-up in portraits, without altering lighting; indoors or out. TIFFEN LOW CONTRAST FILTERS range in effective degrees from minimal to maximum in filters #1-#5. They are used at any lens opening; their effectiveness does not change with speed or lens opening. Retain resolution in filters #1, 2, 3; hold good resolution while achieving a marked increase in softness and a slight degree of diffusion in filters #4, 5. For further special effects, they may be used in combination with color filters for mood or unique soft-light scenes. Available in all standard filter sizes.



DEALER INQUIRIES INVITED

Motion Picture Studio, Camera and Equipment Rentals

41 Scollard Street, Toronto, M5R 1G1, Ontario, Canada. Tel. (416) 920-5424

Vancouver

Bix Milanich



Bix Milanich



The Funeral Ship – 25 minutes, colour with sound. *Writer/director/editor/director of photography* – Bix Milanich; *cinematographer* – Tony Westman; *Production* – Doug White; *sound* – Rick Patton; *cast* – Ed Street (lead), Ethel Claxton (old witch), Rob Graham (acolyte priest), Terry Morando (young virgin), Dorothy Atherton (nun balak), and Mary Douglas-Burns (nun balaam). *Time and Period* – Post-Orwellian. Distributed through the Canadian Film-makers' Distribution Centre.

There came a time on earth when two factions of humans existed – one was the super computerized half-humans dwelling somewhere above the planet and controlling it, and the other, mutants living on the surface in their small sanctuaries. Some sanctuaries were service stations, some were office buildings, and others were small isolated homes and churches.

Soma was among the first of the computerized humans. Because of inconsistency or default, he was rejected and sent down to the surface. He unknowingly becomes the victim of a group of these mutants who inhabit a small church (the computer prison in this case) and through an ordeal recognizes one of them to be a long lost girl friend of the past – one who has chosen to remain because of a promise of immortality. Through taunting and teasing, the inmates see him as one thing – food – and he, realizing this, tries to flee.

All of the events which have been taking place are being viewed constantly on a video console. Two of the computer humans up in their lofty confines

seated at the console immediately 'stop time' by actuating a button. They resemble Soma in appearance. An argument ensues which causes one to push another button. It all at once commences time and destroys Soma's computer bank (i.e., head).

He lies there smoldering while an old messenger witch tries to dismember him to relay the appendages to the inmates.

A Personal Statement

I was once asked by someone for the meaning of that film. I replied by saying it's like asking an old lady to take her face off. Why? Hidden meanings are always concealed beneath the flesh.

At one of the earlier screenings of Funeral Ship an event took place. Two old ladies immediately began to struggle searching a way to get out of the theatre. They eventually made it to the center aisle and put their hands up trying to block the image while resounding "Garbage" and "Rot" and "Filth" and "... is this where our tax money is going!!?"

I really feel that I appreciated every bit of their reaction. I felt I really got to somebody. It must have insulted them so much that if they knew who I was at that exact moment and encountered me on their way out – I would have been in hospital for umbrella bruises and fractures.

The Funeral Ship deals a lot with events that take place as I see it not in the future but as a result of the super technocracy and media dissemination incurred on all people now.

Mankind is evolving to a form of

degenerated regeneration of anthropes stepping all over their own sensitivities, not caring what comes next. After all, what's another step. As long as it doesn't hurt – take it.

Personally speaking, I really believe what I believe in. I write scripts not to satisfy my desire for film-making, but to satisfy my disappointment in current events which become so detrimental to human understanding. No, I'm not a (cliché) pessimist. I'm just a person watchin' persons watch persons watchin' their step as they blindly walk over another's awareness. It's like being aware of them not being aware. They are so imbued with an apathy that they no longer believe – just look and say something like, "... nice day; think it'll rain?"

The Funeral Ship was made by an artist. That's what I really feel I am. There are film-makers – and there are artist film-makers. It's the image that counts. Every visual in a film (that means every single frame on that celluloid-acetate) must be the finished piece of art. It moves all the time and yet it remains still for just that fraction of time – it is so important. How many films contain that shape, form, content and composition that allows the maker to sign it without using his/her name? If it is unique then a signature isn't necessary. As I see films I find many are concerned with 'telling a story' as one would read a novel. The result is – well, why use film? However, if one has all of this beautiful photographic emulsion to play with, then – make magic – it can only happen once.●

CINEVISION

TORONTO

MONTREAL

EXCLUSIVE

CANADIAN DISTRIBUTORS FOR

CAN SUPPLY ALL YOUR RENTAL NEEDS

— PANA VISION

35 mm Cameras

PANA VISION Silent Reflex
180 and 200 shutter
PANA VISION ARRIFLEX
PANA VISION 35mm Blimp
for hand held operation

MITCHELL SPR
ARRIFLEX II B, IIC
Blimps 400', 1000'

16mm Cameras

ARRIFLEX BL, 16S
ECLAIR NPR, ACL

Camera Dollies

Moviola
Elemack
Gimble Tripod

Heads

Sachtler and Wolf
O'Connor
National Cine
Worral
Power Grips
Samcine Limpet Mount

Lenses

Complete line of spherical and
Anamorphic PANA VISION lenses

Sound

NAGRA, SENNHEISER
Electrovoice, Sony

Generators

AC & DC Silent up to
1500 amps.

Lighting

Complete line of - and
dealer for Mole Richardson,
Colortran, Westinghouse,
Frescolene

CINEVISION MOBILES

Specially constructed to
carry camera, lighting,
sound and grip - all in
one vehicle

CINEVISION

TORONTO 14, ONTARIO
2264 Lakeshore Blvd. West,
(416) 252 - 5457
TELEX 06219890

Glen Ferrier,

General Manager

MONTREAL
2000 Northcliffe Ave.,
(514) 487 - 5010
TELEX 0525460
Mel Hoppenheim, President

ATLANTIC PROVINCES

— Chuck Lapp

The coffee is perking madly here at the Atlantic Filmmakers' Cooperative as several people are trying to finish their films for the upcoming Nova Scotian Film Festival. The festival will be held January 18th and 19th at the National Film Board Theatre, 1572 Barrington St., Halifax, N.S.

The film Co-op received a \$2,600 grant from the Nova Scotia Department of Recreation to organise the festival which will show professional and independent films from all over Nova Scotia. I'll be giving a complete story on the festival after it has taken place, but I'll give a preview for you here.

Woman Filmmaker: Marg Perry

One of the Nova Scotian filmmakers to be featured in the festival is Marg Perry, who just retired after 24 years of making films with the Nova Scotian government. Mrs. Perry started making films as a hobby in Fredericton, N.B., after her husband died in 1936. She decided that office work wasn't what she wanted (she had worked as a stenographer) so she began writing feature articles for newspapers such as the *Family Herald* and making films as well. In 1942 the federal MP for Bathurst, N.B., where she was living, recognized her talents and contacted the National Film Board which was just starting up under the direction of the legendary John Grierson. The Film Board then asked Mrs. Perry to go to Ottawa where she worked under Grierson for two years. She describes Grierson as "a little fella" but dynamic and "full of ideas". At the Film Board she did both editing and camerawork and was sent on her own to shoot documentaries on P.E.I. and Newfoundland. In 1945 she came to Nova Scotia to work in the provincial Bureau of Information where she remained until she retired in 1969. Her first Nova Scotian film was *Battling*

Bluefins which she shot with a Kodak Cine-Special, "back in the days when they used to really fish". Her most recent film is *Artists*, 1969, which explores the work and inspirations of Nova Scotian painters and sculptors. In her retirement Marg says she does some articles for magazines such as the *Atlantic Advocate*, *Canadian Geographical*, and formerly for the *Star Weekly*, but no filming now.

Sable Island

Another filmmaker to be featured is Les Krizan who has just completed a beautifully photographed documentary about Sable Island. Sable is a sandbar-island off Nova Scotia which is infamous for the number of shipwrecks it has caused over the years, but is now famous for the oil deposit that has been discovered there. Les also worked for N.S. Information Services, but is now with the audio-visual department of Dalhousie University.

Several underwater films made by Charlie Doucette of Dartmouth will also be included in the screenings of professional films. One of these is a documentation of the wrecks in the harbor off the historic Louisbourg Fortress which is being restored.

While the first night of the festival will cover the professionally-sponsored films, both recent and historic, the second night will feature the "New Wave" of Nova Scotian filmmakers. The films will include experimental shorts, both 16mm and Super 8, along with short dramas and documentaries. Some of the filmmakers known at this writing are: Ramona Macdonald, David Illsley, Charles Lapp, Paul Mitchelltree, Lionel Simmons, Grant Young and Michel Thibault.

Super 8 Demonstration

The festival will be run in conjunction with a display of advanced Super 8

equipment being brought in by various manufacturers and distributors. The new gear will include the Leacock-Hampton sync sound system which is comprised of a blimped camera, cassette tape recorder, full-coat transfer machine, projector, and a flat-bed editing table. Other systems will be displayed by Kodak, Super 8 Sound, and Bellevue-Pathé.

On the Co-Op scene, the organization recently received a donation of 10,000 feet of 16mm color stock, processing, and workprint plus 150 rolls of Super 8 stock, processing, and workprint from the new NFB Halifax Production Office. NFB has also made available to the Co-Op, on long-term loan, a Super 8 sound projector, a 16mm sound projector, and an Oxberry Super 8 animation stand. The Co-Op has been fortunate in receiving also on long-term loan from CBC Halifax: a Bell and Howell 16mm camera, a sun gun, a 16mm viewer, rewinds, and other equipment still to come. The organization is certainly getting support from the local film institutions and if the upcoming application to Canada Council is successful then the Co-Op will be a lot more than the vision in a glass of beer that it was a year ago.

RUMORS DEPT.: a lady producer has been scouting locations in Halifax for a production of Hugh MacLennan's novel about the Halifax explosion, *Barometer Rising*.

Gordon Pinsent has a "property" which could be shot in Nova Scotia and he is looking for local investors.

The first Canadian feature film was called *Evangeline* and it was shot in the Annapolis Valley, N.S., in 1913.

The next Canadian Film Awards could be held in Halifax... (providing the Gaelic folk don't protest the assumption of cultural homogeneity inherent in the awards) ●

Our Films are No Longer White Elephants



at CinemaCanada we're doing our best to keep it that way
Help us by Subscribing or taking an Ad

The Art Form of the 90's

or how to make millions, go broke, and become "ART"

by PETER ROWE*

With the exception of a few old sluggers like Alfred Hitchcock and Jack Warner, most of the old-timers from the Golden age of movie-making have quit the business. Not retired; quit. Frank Capra, the late John Ford, Jean Renoir, Bill Wellman, George Cukor, Henry Hathaway, Raoul Walsh. All quitters. The reason? Movie-making has totally changed, they say. There's no life left, no visions. It's no fun anymore.

Well, of course, there is still fun in it for every new generation that discovers the movie camera, but there can be no denying that television has just about killed the medium. The tube was introduced here in '52, and in five years had made the cinema obsolete. It may not be obsolete for me, nor is it for you, but it is no longer the medium of importance in people's lives that it once was.

In 1946 "A Night in Casablanca" couldn't be released in Britain because one of the writers of the film (Ben Hecht) had spoken out against Britain's stand in Palestine. Today, who would care? No-one would go to it anyway (oh, perhaps a few hundred thousand, but what's that?); why bother banning it? It isn't that people or governments are less sensitive to criticism; the Smothers affair proved that. It is that the cinema is largely irrelevant.

The "film boom" that "A.V. Consultants" and effervescent English teachers are always going on about is largely illusory. Sure, 8 year olds play at super-8, and extension students get degrees watching "Potempkin", but who goes to the cinema anymore? Famous Players runs its chain at 20 per cent capacity. The biggest success story in local exhibition in the last two years is 99 cent re-run houses. Looking backwards. Play it again, Sam.

As for the educators and advocates of an "alternate, nontheatrical cinema," their enthusiasm is boundless but they usually expect someone else to pick up the tab.

"Rent your canadian-made feature for \$100?! Why, I can get 'Bullitt' for \$100!" And video-tape it for \$8 so they'll never have to rent it again. There is no reasonable alternative, but there's no health left in the old ways, either.

The medium has become obsolete,

and, as a result, it has now become an art form. Every rag-tag three hundred thousand dollar Canadian feature gets a wine and cheaser, is presented with bouquets of flowers while a band plays softly for the assembled guests, and generally is opened with all the 1923 debutante ball nonsense that painting has been burdened with for 50 years, and then quietly dies three weeks later. 40 years ago they just struck 400 prints and went off to make another.

So as film-makers, technicians and actors head off to the unemployment insurance office, the jewelled, tailed and tucked rags-to-riches excess of the age of Thalberg, Hearst, Mankiewicz and Von Stroheim becomes more and more ancient history. Could any sane person send a telegram like the famous proposal the neophyte screen-writer Herman J. Mankiewicz made to his pal Ben Hecht in 1927: "COME ON OUT. THERE'S MILLIONS TO BE MADE OUT HERE, AND THE ONLY COMPETITION'S IDIOTS"?

Well, as it turns out, they could. Not in the movie-business, of course. No-one ever made "millions" out of art — at least not out of anything that was publicly accepted as art at the time. But there is a business today which has all the marvelous, magical qualities and all the dismal, wretched excess that Hollywood had from the early teens until the late forties.

And that business is a billion dollar baby known as Rock. Its parentage is obscure, but it is about twenty years old. Thus, like film was at its zenith of popularity (say, 1935), it is about the same age as its audience. There are a number of other similarities.

First, there is the business of studios. Much of the false mystery of 30's movie-making emanated from the fact that movies were made in these strange life-size recreations of streets and houses and rooms and towns called studios. Just what is this word, "studio"? It has the same ring to it as "laboratory" — some sort of mysterious place where men in white coats produce wondrous new products out of bubbling liquids and glass tubing.

Today, of course, the world's a stage. You're more likely to see a canadian film being made out on the streets in

front of a theatre than shown up on screen inside it.

Not so with rock and roll. It, like the films of old, is created inside studios. All new, all magical, all mysterious. A single singer and his guitar get 24 tracks to record on. The control panel in most recording studios would make a 747 pilot dizzy. I'm sure all those knobs and sliders, Dolby passages and noise gates help the sound, but lemme tell you, they do wonders for the image.

But more important than that, consider: class. Around 1960, about ten years after the cinema became obsolete, film suddenly became respectable. Certainly it wasn't seen as a new equivalent to law or medicine in the eyes of the potential father-in-law, but it did suddenly achieve a new classiness, a certain noblesse and old-worldliness that it had never possessed before.

This was presumably largely a result of the ponderous, difficult films Europe was making at the time ("if I can't understand it, there must be something there"). But in the decade since "L'Avventura" and "L'Année Dernière à Marienbad" this image has managed to democratize itself to now include Jerry Lewis, Don Siegel and Sam Peckinpah as well as Antonioni and Resnais.

It is thus easy to forget that in the most productive period in film's short history the medium was despised by intellectuals, scorned by snobs, patronized by newspapers and even hated by many of the people who worked in it. That is to say, treated the same way that television is today, or with the exception of a few super-stars, the way that rock is. As for what happens, and what happened, to these "stars", the allusions are plain.

In 1935, the stars had names like Garbo, Gable, Tracy and Dietrich, and appeared in movies and fan magazines. Today they have names like Taylor, Stewart, Lennon, Jagger and Townshend, and they appear on record albums and in Rolling Stone. While there are, of course, movie stars still around today, they are typified by Paul Newman, who became one by studying acting, and slowly working at it, not by luck or chance, who races cars, puts his own deals together, directs movies and is on the official enemies list of the

White House.

Today's equivalents to Valentino and Temple play guitars and hold microphones. The comparisons are between Jagger and Flynn, Alice Cooper and Faye Wray, the Mothers and the Marx brothers.

But more especially, the comparisons are between the rock producers of the last fifteen years and the movie directors of the 30s. The canonization of the film director is of course a fairly recent phenomenon. The canonization of the rock producer has yet to occur. In '35 there was one popularly-known film director — and similarly, 60s rock and roll had its one Cecil B. DeMille, in the person of Phil Spector.

But past him, and perhaps Barry Gordy, Jr. and George Martin, who's ever heard of any of them? And just what is it that they do, anyway?

Well, alright. Movie-goers 40 years ago had never heard of Howard Hawks, John Ford or Nunnally Johnson, and you, record buyers all, may never have heard of Bob Johnston, Lenny Waronker, or Richard Perry, or Canadians like Jack Richardson, Dennis Murphy or Eugene Martynec. Just to keep things straight, Johnston produces Bob Dylan, Waronker cuts the albums of Randy Newman and Maria Muldaur, and Richard Perry — thought of in the record industry as Kubrick or Nichols is by film producers — makes albums with people such as Barbara Streisand and Frank Sinatra. North of '49, Richardson does the Guess Who, Gene Martynec makes records with Murray McLauchlan and Bruce Cockburn, and Murphy produces a number of singers including Chris Kearney.

They, and a few aficionados, all know who's who. Most of them wish that we did too, and pine for the day when they, along with the stars they produce, get credit for their albums. But the old rags-to-riches legend was not and is not, dependent on fame. Let me tell you about one local record producer, and let you make the allusions to Irving Thalberg.

He's a Canadian, lives in Toronto. He's produced 6 albums. By now, somewhere between 40 and 50 million people have heard his work. He's got a terrific wife, two kids, his own brand-spanking new, floating-on-air, richly decorated recording studio, owns five cars, including a '49 Bentley roadster and a '37 Auburn, has his own \$75 an hour psychiatrist, while in New York stays at the St. Moritz, and just to keep things crazy, owns two ocean-liner cleaning machines moored in Puerto Rico. He's 24.

Interestingly enough, this same producer's latest rock extravaganza is being sold (not, as it turns out, in any great numbers) as "A Film for the Ears". Could that be a first crack in the castle?

Remember Hearst, running all over Europe buying old Italian paintings and statues? You can have all the money, the popular mass support, and the glamour of success, but there is one thing that movies in the 30's, and rock in the 70's, can't bring you, and that is the class of art.

So the way to get class is to make artistic claims for what was previously admitted to be schlock, or more likely was not thought of by its creators in any terms at all. What this process always does, or course, is produce a product far more schlocky than the earlier, vigorously low-brow creation ever was. The word for this product is usually kitsch, and what better word is there for the over-dubbed, over-produced, over-played and over-sung quality of most contemporary popular music?

It is, albeit, popular kitsch, at least at the moment. But the operative phrase is "at the moment". Because, surprising as it may seem, there are signs that the enormous non-stop growth that the record industry has seen for the last ten years may be slowing down. You've presumably heard about the vinyl shortage (a spin-off of the famous fuel crisis), which has had the effect of enormously slowing down production this year. What's more important is that, apparently, people just aren't buying records anymore. At least, not in the quantity they were five years ago.

Is it possible: in one generation, the death of radio, movies and records? If it is so, and it is of course an enormous exaggeration to say that radio or films have "died" or that records are about to, but if the same thing happens to records as happened to film, then presumably they too will evolve from a popular, powerful medium into an elitist, somewhat obscure art-form.

And the first signs of that happening are, in fact, already here. One of the most popular new albums among record producers and their coterie is a pretentious collection of songs collectively titled "Wings" which is by Michele Columbian. The intriguing thing about this album is not that it is bad, but that the man who is given primary credit for it neither sings nor plays a note on it. Instead, he wrote the songs, and arranged and produced the album. It is "An Album by Columbian" in the same sense, then, as 8 1/2 was "A Film by Fellini". The name above the title.

And out at Fanshawe College, which is near London, Ontario, Doug Pringle (late of Syrinx) has just begun to teach a new course which is titled "Experimental Electronics", which is to say, how to use a sound studio, how to become a record producer.

I think Columbian and Pringle are doing two things at the same time. The first is giving their trade the previously mentioned "class" and mystique. What

Pringle is doing is actually both mystifying ("It is so complex you have to go to school to learn how to do it.") and de-mystifying ("But at least you now can go to school and learn it"). The second is contributing toward making their art-form obsolete.

Obsolete or not, it will presumably take the medium of contemporary music albums a good number of years to die. Say, ten. 1984 then. What will be happening by then?

By that time the new "aural consultants" in high-schools will be telling each other, and their bored students, about the "wonderful new medium" of long-playing records. Record producers, which is to say the people who today produce records, will vainly lope around town doing what film-makers do these days, which is to say, try to put deals together.

Since it took the Canada Council until 1973 to discover the new medium of film, one might assume that if records become obsolete in the early 70's it won't be too far into the late 80's before they announce "record-producing grants" with which record producers, who will by then by and large make their living by teaching old studio techniques to wide-eyed 12 year old "aural vision" students, will get the occasional chance to make records.

Discs featuring Canada's native peoples and "sound documentaries" about Doukhobors and Icelandic Manitobans will proliferate. Albertan record producers will picket the Juno awards in 1985 and in '88 Eastern Sound will go bankrupt, but will be saved from the clutches of the Kinney Corporation with a grant from the Ontario Arts Council.

By 1990 people will begin to notice that there are 6000 trained recording students coming each year out of Canada's community colleges, and only 40 records made each year in the country, and so questions will begin to be raised in the legislatures of the country.

Ottawa will appoint a Royal Commission on the Recording Industry, which will keep a number of ex-producers alive for two years studying the problem, and then finally recommend the awarding of \$2 million annually in "Sound Opportunity" grants.

So with records joining the other dinosaurs of print, radio and film, what is left? I'd recommend getting into making exercise shows for early morning television. You can make millions at it for ten years, and then you'll go broke and it will become the art form of the 90's. I'm convinced of it. ●

**Peter Rowe directed his hilarious Neon Palace: A Fifties Trip a Sixties Trip long before the currently fading nostalgia craze. He is an independent filmmaker working out of Toronto, although his next feature film might be made in Winnipeg, where he was born.*



Roger Frappier in Denys Arcand's *Rejeanne Padovani*

Ottawa's **Filmexpo** (1973), a festival of film from October 15 to 27, was not the best place for those who long for the good old days when there was no nostalgia, as half the program was retrospective in content. But this five-part festival was a varied cinematic smorgasbord with fare for every taste, with the best in contemporary film combined with others from days gone by.

Canadian content accounted for approximately half of the festival, including ten recent Canadian features and a CBC retrospective consisting of twenty-four hours of the most memorable of CBC's productions from its inception in September, 1952, to the present. The CBC retrospective was not least valuable for providing an opportunity to see some of the earlier work of people like Allan King and Eric Till who have since gone on to feature length films. The American slice consisted of a retrospective showing of Paramount films from 1921 to 1970 (half of these pre-1935), while the International segment included fifteen recent films from Europe, United States, Israel, Brazil, and India. An exhibition of international film posters rounded out the offerings.

With approximately eight hours of film each day, only the most dedicated viewer with the most resilient retinas would attempt to see all or most of the films. It was with some reluctance that I decided to forego some of the other attractive offerings and concentrate on the ten Canadian films. The following is my impression of these films, although I will say little about *Slipstream* and *Come On, Children*, which have been amply reviewed in previous issues of *Cinema Canada*.

Life is a complicated thing for the Canadian film-maker — how do you make a film which is commercially viable and aesthetically satisfying on a budget that rarely exceeds several hundred thousand dollars? The commercial and the aesthetic are not the most compatible play-mates, and it is to the credit of Canadian film-makers generally that they are willing to shirk the claims of neither. But only in a few instances were these diverse elements integrated in a satisfactory manner.

Of the five English-Canadian films shown, the two that stood far above the rest were *Between Friends* and *The Visitor*. Allan King's *Come On, Children* was an interesting work, but as a document presents different problems. The

sleeper of the festival had to be *The Visitor*, all the way from — now get this, Torontonians — *Alberta!* It may come as a surprise to Easterners that anyone between Etobicoke and Burnaby knows how to hold a movie camera. But this film — a powerful and disturbing work of psychological horror — is ample proof otherwise.

Written and directed by John Wright, *The Visitor* depicts a young female graduate student in history (Pia Shandel), who goes to stay in an old mansion by herself for three weeks. But when she wakes the next morning she is back in the past of seventy years before, sharing the house with a young man (Eric Petersen). The remainder of the film depicts her attempt to reconcile what her senses tell her with what her intellect knows cannot be true. Is the return to the past a fabrication of an insane mind? Perhaps, but we can never be sure.

A good part of the horror of the film comes from the convincing nature of the shift from the present to a past of seventy years before. If the girl becomes uncertain as to what is reality, then so does the viewer. The audience found this tremendously convincing, so that the mingled horror and fascination of the young woman at what is happening to her is shared by all.

Acting performances, especially by Eric Petersen as the young man, and Hetty Clews as the puritannical guardian of turn-of-the-century morality, were excellent. Script by John Wright was also on a high level, a rather welcome change from the mediocre scripts that shackle many Canadian films. And not to be forgotten was the camerawork of Doug MacKay, which displayed a careful composition and selection of appropriate detail which was not present to the same extent in any of the other Canadian films exhibited at this festival.

The Visitor was the final film of the festival. While this was a chance placing, the position of Shebib's *Between Friends* as the opening film certainly wasn't. With its drab winter settings on the Toronto waterfront, Sudbury, and run-down houses, this is a subdued but humorous film about the dreams its characters have. A delicate balance between tragedy and comedy is maintained, so that our laughter is tinged with sadness, and our sadness has a smile. Perhaps our dreams are inevitably futile. As the aging ex-con (Henry Beckman) says,

"I figure you can't lose them all" — but he manages. Yet even though the dreams can never be realized, we are left with the feeling that it is a good thing to have them. They make our lives painful, but pain shows we're alive. And that's good.

The main element of the plot revolves around an attempt to rob the Sudbury nickel mines. Toby (Michael Parks) finds himself a part of the project because of his friendship with his old surfing buddy Chino (Chuck Shamata). Ellie (Bonnie Bedelia), Chino's wife, falls in love with Toby who finds himself in the impossible position of having the loss of his freedom being what Ellie wants so she can free herself from an unwanted marriage. We all have our different dreams, and because they are different, they never quite work out. We need freedom, and yet we need other people. And that, for Shebib, seems to be one of the paradoxes of life.

Not that most viewers will probably see this film as more than a fair to middling cops and robbers effort with a little sex thrown in. This will be unfortunate, because it lacks the extroverted action necessary for a highly successful film of this type. Its strength lies in its highly sensitive exploration of character.

The other two English-Canadian fiction films, *The Hard Part Begins* and *Slipstream* are light-years below these two achievements. The former is a modest, low-budget film about a country and western singer (Donnelly Rhodes) on the downward trail. The actors give it their best, but are unable to lift a dull and unimaginative plot above mediocrity.

David Acomb's *Slipstream* is an ambitious film, but the road to cinematic hell is paved with bad pretensions. It has been adequately reviewed in this and a previous issue of *Cinema Canada*. No sense flogging a moribund horse.

Allan King's documentary *Come On, Children*, a documentary of the associations between ten teenagers in a relatively isolated house, has also been discussed in *Cinema Canada*. There were good moments in this film, but also some unsatisfying aspects. The audience appreciated having Allan King on hand along with John Hamilton, his "star", to answer questions after the showing. Perhaps the most revealing thing John Hamilton said was that no lasting relationships developed from the association of the ten people in the house. With the absence of any lasting commitment, relationships remained on a superficial level. As a friend of mine said, it was disappointing that the kids didn't make more of it.

Leading off the French-Canadian films was Rejeanne Padovani, Denys Arcand's second feature length fiction film (he has also made two full-length documentaries). This latest film was apparently an unqualified hit with the critics at Cannes, although unfortunately I cannot share their enthusiasm. The plot is strongly political, showing a party of the fat cats at play on the eve of the opening of a new auto-route. Vincent Padovani is the head of the construction company that has built the road; also present are the major and the Minister of Transport. Their bodyguards, meanwhile, are relegated to the bar downstairs. But intruding into this domestic scene is Rejeanne, Vincent's former wife, who represents the bad conscience of the rich and powerful. She is suppressed once and for all, and the inauguration of the auto-route the next day is a success.

Arcand portrays the political bosses as boring, stupid, and amoral. That's the way he says they are. Very likely he is right, but the problem I found with this film is that in portraying a boring party the film did not avoid being boring itself. Apart from Rejeanne, the characters are flat and uninteresting. All the verisimilitude in the world will not make me enjoy ninety minutes of viewing the activities of boring people. The best part of the film was the final few minutes, in which shots of the houses of the poor being destroyed for the new auto-route were combined with the irony of Margot McKinnon's voice singing operatic arias.

Gilles Carle's seventh feature, *Les Corps Célestes*, is an enjoyable flick, a farce with serious overtones that avoids being pretentious. The location is Borntown, in northern

Ontario, and the time three weeks prior to Christmas, 1938. A pimp (Donald Pilon) descends from the sky with his troop of seven girls, headed by Micheline Lanctôt and Carole Laure. In the house that is set up each is to take care of a specialized type of client — one for the miners, one for the authorities, etc. There is, of course, no question of opening before Christmas and offending the sensibilities of the local people. The voices of war are everywhere, but for the people in the film their own everyday lives are more important. While the film does not lack subtlety, there is more emphasis placed on the highly farcical scenes which make it rate high on the entertainment scale. Carole Laure as the virginal would-be prostitute, and Donald Pilon as the pimp, give excellent performances.

Et du Fils is a modest film from a couple of years ago about the conflict between the generations in rural French Canada. The son wants to develop their property into a hunting lodge, while his father opposes him. There is a good evocation of the primitive danger and beauty of life along the St. Lawrence.

Montréal Blues, directed by Pascal Gélinas, is a joyful, highly imaginative film about what certain youth in Montreal are all about. An especially vivacious performance by Paule Baillargeon, and a general feeling of excitement and hope are the most impressive things about this film. There's plenty of talent for even better things in the future.

Considerably less successful was Jacques Leduc's *Tendresse Ordinaire*, a tiresome film with some inexcusable technical flaws. But at least one aspect of it bears mentioning. This is its exploration of one of the mythic patterns of Canadian life — the movement to the wilderness, whether for work or vacation, and back again to the town. This is a type of subject that is extremely difficult to explore without appearing pretentious, but if film is to come to terms with what it means to be in Canada, this is the type of subject it should explore more often.

And those were the Canadian films. An encouraging festival, not so much for the quality of the individual films, as for the variety of subjects explored. This variety is an indication of the vitality that is necessary for continued growth. The very lack of tradition and a distinctive Canadian style of film can for the genuinely creative artist be a liberating influence.

From a commercial point of view the festival was somewhat less successful. While the 800-seat theatre was almost full for *Between Friends* and Rejeanne Padovani, other films did not generally enjoy more than half of that. For some there were less than a hundred in attendance. Sub-titles would have been a distinct help; only Shebib's and Arcand's films had the advantage of these.

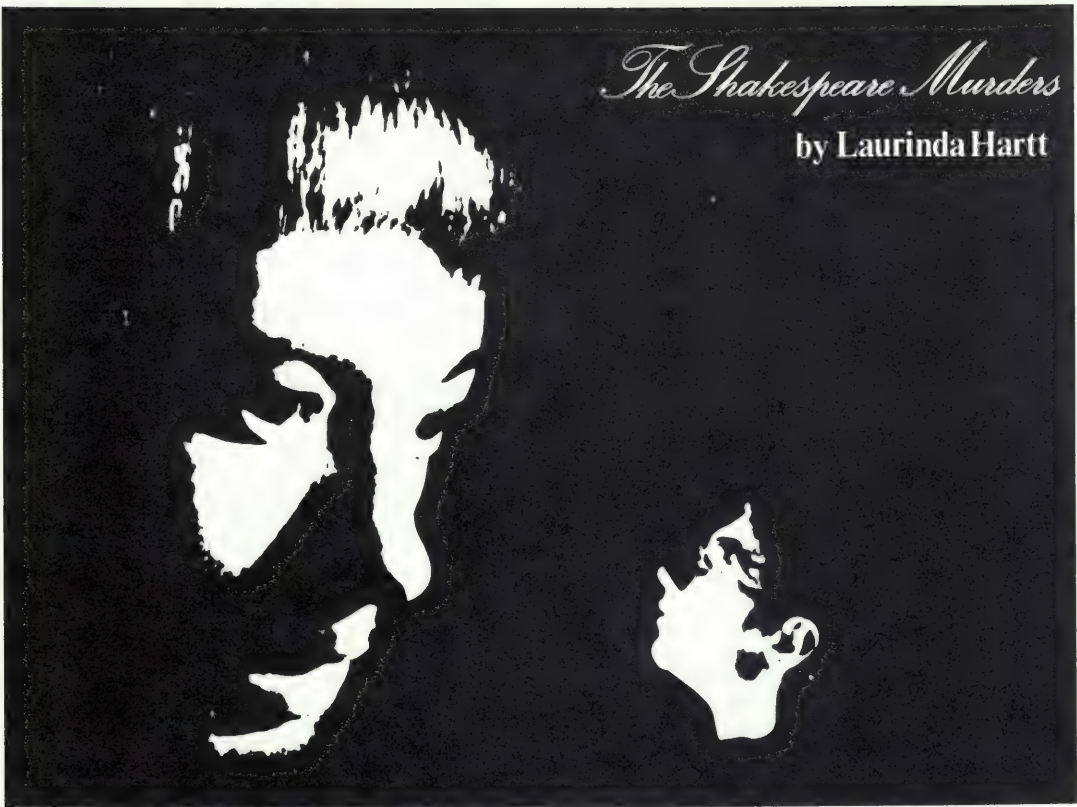
If distributed, *The Visitor* should do well. Whether it will or not is another matter. *Between Friends* will undoubtedly have the greatest commercial success of any of the English-Canadian films shown here. There are, unfortunately, no plans for the distribution of *Come On, Children*. Of the French-Canadian films, the most likely to enjoy success with anglophone audiences are *Les Corps Célestes* and, perhaps, Rejeanne Padovani.

But all these films should be seen far more often than the very occasional showing at festivals of this nature allows. Even the worst are better than some of the movies they play in the local theatre. Even more important, these are all valuable pieces in assembling the puzzle of Canadian identity. As the contemporary art which has always been the most closely tied to nationality, film must be allowed to play its role in defining for us who we are. Film is a communal art, both in its creation and appreciation. To deny this necessary interaction between the artist and his audience can only result in a situation in which both the filmmaker and the Canadian public are losers.

The Canadian Film Institute is to be highly commended for providing a very stimulating two weeks. It is perhaps through festivals of this nature that a public interested in Canadian films can be built up, so that commercial distribution might become more viable •

The Shakespeare Murders

by Laurinda Hartt



Dennis Zahoruk in Jason Borwick

Produced, directed, written, edited by Dennis Zahoruk. Assistant Director — Don Brough; Production Manager: Barry Clavir; Director of Photography — Josef Sebesta; Assistant Cameraman — Ivan Martin; Soundman — Richard Flower; Assistant Sound — Susan Reeve; Gaffers — Jim Fisher and Susan Wolfson; Grip — David Leach; Props — Pegi Trowsse; Continuity — Laurinda Hartt; Production Assistant — Kathy Wing; Music — Michael Snook. A Tundra Film Company production featuring Gary Peterman as David McKay, Alan Raeburn as Brian Castle and with Moira Sharp (Lilian McKay), Rita Floren (Julie), Ron Scott (Richard Beavis), Arnold Wild ("Junior" Beavis), Beverly Murden (Wanda Sheridan), Tony Miller (Henry Foxworth), Edith Jones (Celia Scofield), Bob Yarwood (Johnson), Curt Jacobs (Tom Duncan).

Sometimes they met in the dead of night, working swiftly and solemnly in the shadows of skeletal dinosaurs or knee-deep in a village of miniature Elizabethan houses. Meetings were held regularly every weekend for seven weeks from late June to mid August but rarely at the same location. No fewer than 14 and generally not more than 25 people were directly involved. Each meeting lasted anywhere from seven to 18 hours. Leading the group was a 23-year-old university graduate; his 14 primary group members ranged in age from 20 to 28 years. And yet what emerged from these clandestine meetings was not a comprehensive plan to overthrow the Trudeau government, but a 55-minute 16mm colour film, *The Shakespeare Murders*, written, produced and directed by Mr. Dennis Zahoruk.

With a basic crew of 13 and a cast of 11, the film's principal photography was completed this past summer during the aforementioned seven weekends — 14 shooting days in all. The entire film was shot on location in Toronto, Hamilton and

Stratford Ontario, with the specific locations carefully selected to enhance the film's visual style. The most striking of these included Shakespeare's Restaurant in Toronto, a restaurant decorated to resemble an English pub in the time of William Shakespeare; Hamilton's Dundurn Castle; Toronto's Royal Ontario Museum; and Stratford's "Shakespeareland", a miniature recreation of Shakespeare's village birthplace.

Before the end of 1973 most of the editing had been completed and the murder mystery parody was ready for scoring, sound mixing, negative cutting, etc. Total cost of the film to this point: \$3,600. But back in November, Zahoruk's money began to run dangerously low and he applied to the Canada Council for a \$4,600 grant to cover post-production costs and thus enable him to complete the film for a remarkably low total budget. Presently, while Dennis awaits the Council's decision, Michael Snook is preparing a detailed and complex musical score that will be crucial in establishing and enhancing the film's overall style.

Dennis is determined to complete the film. He will not let it die, especially after the remarkable energy and dedication displayed by his crew and cast who, with relatively little professional film experience, had worked long and hard every weekend for free to make a film of which they could be proud. Television distribution is a strong possibility and if the film should make a profit, the cast and crew will receive some financial remuneration on a share basis. But getting rich was the last thing on anyone's mind — they were working together to make a film and that film was their prime concern.

Dennis Zahoruk was a member of the first graduating class

to emerge from the four year honours BA film program established in 1969 within the Faculty of Fine Arts at York University, Toronto. By the time of his graduation in 1972, Dennis had made six super-8mm films (two silent and four with sound, including an ambitious 24-minute opus entitled *Vacuum*); he had sold his first 16mm film, *Thirtieth of February* (a 12-minute black and white science fiction film "about the day time comes to an end") to CBC television; and he had made *Jason Borwick*, a stunning 24-minute film (16mm, black and white) which won him second prize for scenario at the 1972 Famous Players Student Film Festival and served as an indication of his promising filmmaking talents. *Jason* now has two Canadian distributors: The Canadian Filmmaker's Distribution Centre and Universal Education and Visual Arts. It was shown at the 1973 Stratford (Ontario) and Yorkton (Saskatchewan) international film festivals and is part of the Ontario Council of the Arts' (or POCA) film package — a collection of some of Ontario's best short independent films — which the Canadian Filmmaker's Distribution Centre will be promoting and distributing throughout Canada.

Jason Borwick is a witty fantasy about a game of billiards played between two characters who represent two different aspects of one man's personality. Control of that personality goes to the winner of the game. Dennis considers the film to be "partly about the destruction of ego", because the apparently stronger and aggressive alter ego is defeated by the meeker challenger.

It is a remarkably ambitious film — certainly one of the most intriguing films to emerge from York's film production courses — and it merits a more detailed analysis than is possible here. *Jason*'s strongest assets are its off-beat characterizations, imaginative and perceptive script, and unusual visual style. All the action takes place in a darkened room which is apparently illuminated only by a single shaft of light shining through the crack of a partly opened door. The billiard balls and cues, and the faces of the bearded alter ego and the meek spectacted challenger, are lighted just enough to make them

visible in the enveloping darkness. The lighting creates an eerie atmosphere of psychic introspection and establishes the limbo in which the duel for the control of Jason's personality takes place. The script, direction and editing are Zahoruk's as are the performances of the two characters — the actors originally selected proved unavailable at shooting time. Far from being a self-indulgent ego trip, the film benefits from Dennis's omnipresence in front of and behind the camera, although he did not work alone. The contributions of his five-person crew (including production assistants Kevin Townshend and Lynn Powell) are equally impressive, particularly those of cameraman Stephen Franklin, lighting wizard Ivan Martin and sound-person Candy Conacer. This film played a key role in arousing interest in *The Shakespeare Murders* and may have been one of the sources of the optimism and enthusiasm maintained by the crew throughout filming.

After graduating, Dennis worked as a production assistant on *The Neptune Factor* (he'd worked in a similar capacity on *The Crowd Inside* in 1970 and on *Another Smith for Paradise* in 1971) but left after three months in hopes of putting together a \$100,000 project based on *The Novelist*, a script he had written. His submission to the CFDC was turned down and he began writing another more elaborate script called *Skits* which he only recently completed. But in the spring of 1973 he decided he could not go another year without making a film:

"It was a vital period. To make that first film after graduating is probably the most difficult and the most crucial. You need an outlet for the development of the skills learned during your studies; if there isn't any money or an opportunity as soon as possible, then your growth as a filmmaker will be stunted. The real skills of being a director are so subtle that if they are not exercised on a fairly constant basis, you interrupt the process of learning through osmosis — a process that goes on primarily during the actual making of a film. So it was important that I make a film at this point and I decided to put up my own money. The basic idea for *The Shakespeare Mur-*



Josef Sebesta, director of photography on Shakespeare Murders



Alan Raeburn as Brian Castle

Tony Miller as Henry Foxworth – on location in Shakespeareland



ders was conceived in mid April; the script was then written and we started shooting on June 28th."

With the prize money from Jason and the rest of the money from personal sources, Dennis managed to pull together \$3600, enough to make it through the shooting and initial editing of a modest 16mm colour film, if he juggled everything carefully.

He talked with Mr. Stan Fox, Assistant Director (in charge of production) of York University's Film Program, and renewed an agreement originally established when Dennis was preparing the \$100,000 project for submission to the CFDC. "For *The Novelist*," says Dennis, "it was a very loosely written agreement — essentially a letter of commitment on the part of the Program — indicating they would make their facilities available to me during shooting. I made a verbal agreement that if the project were accepted, I would include some York film students on the crew and show the rushes to summer film students as shooting progressed. Although the film was changed (and this time there was no CFDC submission), the basic framework of the agreement did not."

The facilities provided by York included film equipment (an Arriflex BL, an Arriflex ST, a Nagra, lighting equipment, microphones, etc.) and editing facilities. These were made available until the resumption of regular classes in early September. Zahoruk's only expenditures on equipment were: \$100 insurance on the equipment, rental costs on additional equipment used, rental fees for editing facilities outside of York after the September deadline. As a member of the Toronto Filmmaker's Co-op, he saved additional money by making use of the co-op's agreement with Quinn Labs to have a majority of the processing and workprinting done at a 25 per cent reduction. Film stock (purchased at regular prices) and processing were by far the major expenditures. On-location shooting involved some cost but comparatively little in terms of the number and variety of the locations employed. Dennis found the people in charge of the various locations to be "really very nice, very co-operative." Such co-operation made it possible to give the film an ornate visual style and a look of quality which belies its restricted budget.

Dennis discusses some of the realities involved in shooting *The Shakespeare Murders*:

"A big problem was getting actors; union actors were out because I couldn't afford them. Most of our cast were amateur or semi-professional theatre people. The problem in casting the lead was that the actor would be required almost every shooting day. When Gary Peterman came to the audition, I thought he was very good and looked the part of David McKay, but there was no guarantee of his reliability once he found out that filmmaking is a lot of hard work, a lot of standing around, etc. As it turned out, Gary was a real professional in terms of his attitudes, and this was one of the fortunate things: the person in the role which demanded reliability was in fact very reliable."

"Working with actors was a new experience; this was the first time I had gone through the processes of auditioning actors and communicating with them in terms of performances. I had no base of reference so a lot of it was just winging it, looking at the results and learning lessons in retrospect. I think I've now become more aware of the subtle areas over which a director has control . . . And in so far as this relates to acting, it was during the making of *The Shakespeare Murders* that I really became aware of the importance of the pacing of performances. Before this I had been aware of the pacing of a film mainly in terms of how it is affected by editing. . . ."

"Of the people I personally chose for the crew, one of the prime requisites was that they be even-tempered. The rest of the crew were suggested by the people I'd chosen and fortunately they were of the same easy-going disposition. That made such a big difference especially considering some of the conditions under which we had to shoot, and that occasionally the nature of the production did impose some strange hours."

. . . One cannot overlook how marvellous a crew it really was. What one normally would expect when people are working for free is that as the film progresses they would become irritated, grow less contented with the project and lose their enthusiasm for it. In fact the opposite seemed to happen, and as the project progressed, people grew even more cohesive."

"Technically, I think the film will be quite competent. There might be a few lapses in those areas in which we were still learning as we were going along, but generally, once the film is completed, I think viewers will be seeing a fairly polished film. When I talk about this 'learning process' I don't want to create the impression we were making a training film! Our set was not much different from the sets I've observed on larger professional productions. In fact, at one location, our crew was complimented on being more efficient than professional crews that had been there to shoot on prior occasions."

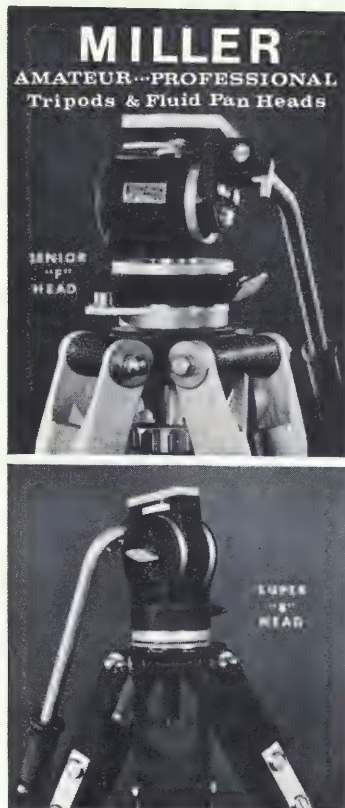
"There was very little room for playing around and working things out through experimentation. Knowing the severe limitations we had in terms of time, money and the amount of film required to be shot, I had to pre-plan everything very precisely so that I was essentially editing the film ahead of time, in my mind. That way I could reduce the amount of coverage needed while at the same time trying not to make the takes so short that the actors wouldn't have enough time to develop their performances. Then, in the actual editing, this allowed me to cut the film fairly quickly. . . ."

"We were shooting the film as quickly as it was physically possible to shoot and yet maintain the good visual style we were hoping for. The only thing we weren't equaling in pace were perhaps some of the television shows. But quite often they shoot on studio locations and we were shooting entirely on-location in many different areas. One day we would shoot seven minutes of usable screen time, and on another day we would shoot almost nine minutes of screen time. Problems during the course of shooting were very minor; they came primarily when we were forced to shoot at an even faster rate than planned. Then I think the film suffered, perhaps not in the eyes of those viewers unaware of the specific problems, but from our stand point, that is when things became uncomfortable and unpleasant in what was otherwise a very smooth-running production. Our more severe problems have been in post-production but even then they haven't been particularly large. . . ."

"Basically the film is set in the modern day and is very stylized. It is a parody on the detective murder mystery genre but it is done very straight-faced. . . . To appreciate the film, the audience must become involved in a very particular way because in this film the imperative of discovery falls on the audience — the 'clues' in the mystery come from Shakespeare's plays, but the real significance of these clues is something the audience must discover rather than the detective. They should be recognizing the clues and saying, 'Ah, there's *Romeo and Juliet* and there's *Macbeth*! But what does this have to do with anything?' So the mystery is not 'Who is the murderer?' but rather what these Shakespearean clues have to do with the film's action. . . ."

Does Mr. Zahoruk have any future plans? *The Shakespeare Murders* has already earned him the nickname "financial wizard", but Dennis does not want to become known as a director of extremely low-budget films. Now he would like to make a film without the tight restrictions and limitations dictated by lack of funds. With the script for *Skits* completed, he has commenced work on another script entitled *Brethren*. Both scripts are feature-length efforts. There is a possibility he might make another submission to the CFDC in the \$100,000 category, and if he does he is willing to act as his own producer although he would prefer to have someone else produce. "With any luck", says Dennis, he might be shooting a half-hour film in February for which he has completed the script. So while he is waiting for an opportunity to complete *The Shakespeare Murders*, Dennis Zahoruk is not fretting or twiddling his thumbs unproductively.●

**Just before this issue went to press, we were informed that Mr. Zahoruk has received his grant!*



SENIOR "F" HEAD

- Complete control for smoother panning in both horizontal and vertical position.
- No shake or jitter.
- Full 360° horizontal movement.
- Varied use with: Bell & Howell—Bolex—Arriflex—Cine Special—F & B Auricon—Telescopes, etc.
- Either right or left hand operation.
- No backlash.
- Adaptable to all types of tripods.
- WHATEVER CAMERA you use—you will get better results with a MILLER HEAD.

AT LAST A NEW FLUID PAN HEAD FOR SUPER 8 CAMERAS

- Camera mounting screw 1/4".
- Pan and tilt packed with special fluid and factory sealed.
- Height 5", weight 32 ozs.
- Ball Leveling tops available.
- Miller Equipment is used throughout the world by leading photographers, film and television studios.

Write for a free Brochure and prices on all Miller tripods and accessories.

DEALER INQUIRIES WELCOME.



CANADIAN DISTRIBUTOR

CAMERA SUPPLY Ltd.

1055 GRANVILLE STREET • VANCOUVER 2, CANADA • 685-5331

All-Canadian Answering Service

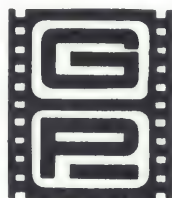


THE FILM ARTISTS "EXCHANGE"

A NEW CONCEPT

FAST, RELIABLE, SLICK

Inquire about our special discount rates to freelancing film artists



GRATTAN PRODUCTIONS

SHOOTING in CANADA?

Contact Jim Grattan for top equipped crews. Single and double system.

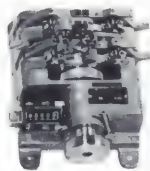
1440 St. Catherine Street, West
Suite 507, Montreal 107, P.Q. Canada
(514) 878-9638

SUPER 8 IS A BORE...

without the proper Super 8 editing equipment!



murray viewer



precision synchronizer



guillotine splicer

For details and price lists:
Dept. CC - 1,
Canadian Super 8 Centre,
206 Richmond Street West, Suite 201,
Toronto M5V 1V5
(416) 363-4554

Faculty of Fine Arts

YORK UNIVERSITY

DEPARTMENT OF FILM

The Film Department of York University has immediate openings for the positions of Chairman of the Department and Senior Production Teacher. Both of these positions require extensive background in film and teaching experience.

The Department currently has 214 majors and a full time teaching staff of 9. The programme integrates studies in production, screenwriting, history, theory and criticism, and is strong in interdisciplinary work with the other Departments of Dance, Music, Theatre and Visual Arts.

Resumes should be submitted no later than February 15, 1974 to: Search Committee, Film Department, Faculty of Fine Arts, York University, Downsview, Ontario.

The Canadian Connection.

In the film industry in Canada, that can only mean Bellevue-Pathé. It also means top quality skills. And results. Because we're professionals. On everything from overnight dailies to release printing in all formats.

Canadian and foreign film makers have the greatest respect for our film lab and sound studio work, and the good news is really getting around about the Canadian Connection — Bellevue-Pathé.

Just a few of our clients and friends are:
Paramount - 20th Century-Fox - Columbia -
Warner Bros. - United Artists - MCA Universal -
Cinepix - Potterton - Agincourt - Quadrant.

Now, isn't that saying a lot?

RECENT ORIGINAL PRODUCTIONS:

Neptune Factor • Wedding In White • Lies My Father Told Me • Journey • Fan's Notes • Guns Of The West • Groundstar Conspiracy • Alien Thunder • Cool Million • Cannibal Girls • Eliza's Horoscope

CANADA'S LARGEST FILM LABORATORY
AND SOUND STUDIO ORGANIZATION

BELLEVUE *Pathé*



VANCOUVER
916 Davie St.
Vancouver 1, B.C.
Tel. (604) 682-4646

TORONTO
9 Brockhouse Road
Toronto 14, Ont.
Tel. (416) 259-7811

TEL-AVIV
65 Weizman St.
Tel. 722-111

MONTREAL
2000 Northcliffe Ave.
Montreal 260, Que.
Tel. (514) 484-1186

Stratford Film Festival



by Natalie Edwards

Point of View

In 1972 about 20 people took memberships for the full week of events at the Stratford Film Festival. Last year, almost 10 times that many did. Popularity of the Festival is on the rise again, and with justification, for it is a unique and charming festival and a pleasure to visit.

It offers no brass, no hype, no high-powered shenanigans such as surfeit other bigger noisier efforts, just a quiet week (10 days in 1974!) of interesting films culled from world festivals, shown in a comfortable theatre in a conservative, mannerly little Ontario town.

The Festival actually began in 1956, and, run by the Stratford Festival Office, lasted six seasons, to 1961. Revitalized, it began again in 1971 with a "7th" season, under the energetic direction of Gerald Pratley and Clive Denton of the Ontario Film Theatre, abetted by Pat Thompson as P.R. and in cooperation with the Stratford Festival Office. It seems now to be settling in for permanence, and eventually, stature.

These first years of what I expect will become a terribly well established and possibly renowned festival, are the interesting and exciting ones. Now Pratley and Denton court producers and distributors of the films they select, no doubt murmuring of the great North American market to the European and Third World filmmakers, reminding Americans of the large audience in nearby Toronto, the safest big city in the east (so far) and hinting of prestige and the popular press coverage that will come in time.

True too, Jamaica's **The Harder They Come** was shown at the Festival in 1972 and well received. It took a long time coming to Toronto, but predictably drew enthusiastic audiences of West Indians and indigenous Torontonians just as the critics said it would. The reaction to films at the Stratford Film Festival in many ways has proven a good indicator of their eventual commercial reception in this part of North America.

One result of this is that I feel it necessary to be very conscientious in writing my personal opinions of these films as a festival reviewer. Remember though, seeing films at a Festival is after all much like meeting someone at a party. Just as your impressions are influenced by the party itself, the guests, the gaiety or deadliness, your view of the film is affected by the other films in the festival surrounding it, the general ambiance and the audience reactions. And just as that handsome athletic type who stood out so in a crowded room full of boozy pseudo-intellectuals turned out to be as interesting as an empty pea-pod over lunch a week later, you can misjudge a film somewhat by the company it keeps.

Finally, it's pretty redundant to point out that a reviewer's viewpoint is just the opinion of one person. As Herbert Whittaker, *Globe and Mail* theatre critic, recently remarked, "Would anyone really prefer the opinion of a committee?"

Eastern Europe Shows Off

Eastern European films selected for the 1973 festival, with one exception, had a great deal in common. They were big budget, lavish, and overwhelming works, heavy on artistry, the skills of set design, costuming and imaginative decoration, and superbly photographed. And they were very old fashioned in film terms, using little that was innovative in either technique or theme.

The one I liked the least was **Michael the Brave** from Romania. Whole armies were enlisted for this historical opus, also called **The Last Crusade**. "200 actors, 50 leading parts, 7 battles (30,000 extras in one), 150 period cannons, 200 stuntmen on horseback . . . 38,000 spears," boasts their press folder. This simplistic rendering of the unifying of Wallachia, Transylvania and Moldavia into modern Romania, in style more DeMille than Griffiths, may be a necessary force in that country to develop or encourage national consciousness, but it was, like so many epics, too much a pageant and too little a

worthwhile examination of the powers and currents that in actuality form nations and create "heroes." A child's history, romantic and ridiculous — a boy child's. Loads of blood and guts, slaughtering and connivance and cruelty, plus a beheading so awkward and desperate for effect that it caused comic relief, were the chief features of this mud-and-blood spattered war-adoring show. Any treatment that could show the wealthy and powerful sister in the largest banking house of the time as an adorable, beautiful, faithful innocent who looks like she just won the Miss Teen Pageant, certainly isn't taking full advantage of the opportunity to investigate the power of Michael's personality in creating converts to his point of view.

Sergiu Nicolaescu's reputation was originally based on flower/art shorts, for which he's won a number of prizes. I finally saw one, the **Dream of Roses**, and found his time-lapse photography of flowers opening and petals falling to a lush musical score as exquisite as paintings on velvet, and similarly in that same gasp-of-admiration class that still wins festival prizes. Considering the determination and organization and skill necessary to make a film like **Michael the Brave**, it is some consolation to me that a powerful romanticist like Nicolaescu is just directing pretend armies.

Male battlefields apparently aren't confined to history and territorial warfare; men also think of themselves as conquering heroes among the less noticeably bloody hearts and thighs of women, subduing foreign territory with a short sword and much skill. Thus the Hungarian entry, **Szindbád**, presented a handsome devil in the Mastroianni mold as he, silver sideburns and distinguished face, leafs back through the pages of his personal history, fondling the memories of his many loves and occasionally retreating to a red and womb-like brothel and his large, comfortable, rather ugly mistress, wife and mother surrogate.

The male, played by Zoltán Latinovits, is seen with a tinge of regret; he is really no hero, and director Huszárik in fact studies him with a tender sympathetic sigh. If I interpret the film correctly it tells me that women are beautiful and marvellous and that men need them and that without love-making life is not worthwhile, but if you devote your life to no greater pursuit than sensual satisfaction, you will in the end have, and be, nothing.

Sándor Sára's photography was magnificent. Truly. A cascade of beauty. The romantic theme was embellished with visuals of the finest linens and lace, glass and silver, women and girls. Costumes, coiffures and localities all vied to cause exclamations of delight. Each scene seemed to surpass the last as Szindbád journeyed through his sensual life. Yet through all this orgy of beauty I became withdrawn, reluctant, resentful at seeing women as just one more form of sensual pleasure and nothing else. And during the exquisite gourmet meal which nearly kills Szindbád and which makes a sensitive woman shudder as the connection between women as objects and finally women as delicious food is made all too clear, I found myself thinking of Atwood's **Edible Woman**.

The Czechoslovakian entry was **Valerie and Her Week of Wonders**, 1970, directed by Jaromil Jires and photographed by Jan Curik. Again, like **Szindbád**, it was notable for virtuoso camera work and suffering splendor. Such closeups, such framing, such *light*, such *colors* . . . one runs out of superlatives (like such?). And actress Jaroslava Musil as Valerie is as beautiful and delicate as a fairytale princess.

Shades of **Juliet of the Spirits** here we have again a male visualization of the daydreams and nightdreams of a female, only this time of a thirteen year old who has just dropped two beautiful ruby globules of first menstrual blood on a daisy as she passes, and who now enters a magical mystical surreal pubic dream-world. The fantastical and melodramatic fancies of the maiden's dreams meld in and out of her equally fantastic mind as strange sequences combining martyrdom and incredible rescues, love of brother, grandmother, strange incestuous feelings for male parent or grandparent, vampire imagery linked to the blood, innumerable beautiful virgins,



Frederik Becklen in Kjell Grede's Hugo and Josefín

girls' love, and everything imaginable except normality, overwhelm the film. Surreality and dream sequences don't have to make sense, and there isn't much here to suggest the inner fancies of a pubescent girl, or what it's really like to be a young female in Czechoslovakia. For that you need to see Vera Chytilova's *Daisies*, where she makes the definitive comment on women as edible goodies by having *her* young females tramp all over a gorgeous banquet, quite spoiling all the beautiful food. Needless to say, Valerie is beautiful, and surrounded by fruit and lace, she does look good enough to eat. With the kind of imagination she's endowed with in the film, imagine the nightmares she'll have when she realizes that.

Two more eastern European works of splendor and big budget magnificence were by Tarkovsky, the much acclaimed young Russian director of *My Name is Ivan*, 1963.

Andrei Rubliev, 1966, only superficially falls into the

pattern of films of violence, cruelty, battles, mutilations and tortures and a strictly male point of view. It is far more than that, though it contains it all.

Handled in a classically constructed style, divided into formal parts like the screens upon which icons are sometimes painted, it reveals a vast panorama of 15th century Russia, a seething cauldron of a nation bubbling into being, a muddy miserable universe of people barely above the animal stages. The remoteness of art, as typified by the icons of the great monk Theophanes and Rubliev's early work, and the violence, lusts and needs of the people of Russia, are inexorably brought together so that by the end of the film Rubliev's art has been humanized. The black and white film concludes with a color montage of details from the real Andrei Rubliev's work.

Much cutting, dwindling the original lengthy film by at least 40 minutes, has doubtless weakened the structure of the



Delphine Seyrig and Jane Fonda in Losey's version of A Doll's House

film. Still, a fascinating combination of remote esoteric sequences and realistic involving episodes works reasonably well to draw the two worlds of art and life together, though the editing may have interfered with their balance. Unfortunately for me, scenes in which eyes are gouged out realistically, or hot lead poured into a bound man's mouth tend to unnerve me so that I don't get sufficient calming from the balancing lyrical scenes of reeds flowing in water or gently falling rain, but just sit and shudder, numb.

The eighth sequence of the casting of a giant bell is not only important as a statement of the need for faith and a reaffirmation to icon painter Rubliev of faith's power, but is a masterly little film all on its own, and could be separated and enjoyed quite alone.

Vincent Canby in the *New York Times* said: "This much is known: the film, which was being shown privately in Moscow

in 1967, was presented out of competition at the 1969 Cannes Film Festival by the owner of the French distribution rights but against the official wishes of the Russians, who reportedly felt that one of its themes — the artist trying to make sense within a brutalizing world — had embarrassing contemporary parallels."

The showing at the 1971 Belgrade Festival was cancelled by USSR authorities who said, "... it does not correspond to historical truth."

Certainly one significance of this immense work is the statement that art must develop regardless of political repression and that after the deaths (of which we see plenty) of leaders and laymen, art will survive to speak for the people. Rubliev learned to humanize his icons, he introduced real faces rather than symbolic and idealized versions of saints. Yet



Howard da Silva capers as Ben Franklin in Peter Hunt's musical, 1776

blandly I occasionally couldn't remember which of the bearded monks he was. The film in more than this harked back to the old styles of Russian film-making, and in this it was both an interesting achievement and a disappointment.

Another Tarkovsky film at the Festival was the unscheduled *Solaris*, which as a Sci-Fi fancier I was longing to see. The beginning was awkward, prolonged and certainly disorienting as a lot of black and white Japanese speeding road-shots were intercut with Russian astronauts meeting at a country home, and film of official meetings introducing characters who seemed in the present to be doing things like burning old photographs and regretting life. The effect was so confusing I couldn't decide whether we were viewing flash-back, flash-forward, current time or simultaneous time in some other time warp. I hope it was intentional. Finally, however, all this led to the space ship and our scientist's investigations off *Solaris*, a very distant planet indeed.

There were some splendid visual effects here and a good set, but though the concept of a planet whose shifting sea-foam-like surface can attract and direct your thoughts into concrete visualizations seemed pretty interesting on several levels, the actual products of the various scientists' imaginings were quite a let-down. The terrifying monsters hidden away on the ship and conjured by the other scientists never materialized, except for a fleeting glance at what seemed an ordinary dwarfed person while "our" scientists brain simply offered him the same girl, a lost love, over and over again.

It was an interesting exploration of love as a figment of our mind that we can't destroy, but both the theory, and the adventures on the space ship were too diffuse and unformed, so I suppose, like the shifting froth of the surface of *Solaris*, they were meant to be used by our own minds to be drawn into meanings. I certainly hope so. After 2 1/2 ponderous hours my opinion of Tarkovsky dropped a notch.

There was one exception to the east European super-spectacles, and that was a modest 60 minute black and white feature by the Hungarian Zanussi (*Family Life*) originally aired on TV and called *Behind Walls or Behind the Wall*. This was a perceptive and sensitive exploration of the moments when two lives cross and the imperceptible, subtle and touching reactions caused by possibilities missed, or perhaps met, as people maintain their lives behind their separate walls.

The actors Zbigniew Zapisiewicz and Maja Jomorowska play a scientist and a young woman who live in the same M2 apartment block. She hopes to receive a position in the institute at which he works and shyly but determinedly meets him and tries to enlist his aid. Whether she is bold under her tentative exterior, or shy and desperate, to make such a move, we must decide. A natural wariness of involvement tends to



Annie Girardot and Alain Delon in Jessua's *Shock Treatment*

make the audience, like the physicist, draw back from the intrusion.

Everything is seen only on the surface. We know no more of either of them than they, and their appearance, reveal to each other. Therefore we are drawn into the film, forced to make the same value judgments the young physicist attempts to make while trying to decide whether to remain uninvolved or take an interest in the girl. We can't even tell if she's honest and if her remarks about her doctorate and uncredited paper are true. She looks like trouble and she's not particularly appealing so an uncommitted attitude seems safest. Even her undramatic suicide attempt doesn't draw us or the physicist, into close sympathy. Yet at the end, like him, we see her in the distance on her balcony fumbling with her plants, we feel that something has been lost, missed. The Beethoven piano concerto in the background doesn't sentimentalize the scene but augments precisely the position of gently regained life and Maja's (Zanussi's wife) superb acting controls the scene perfectly. The girl puts a little water on her not very attractive plants, and the film ends. Good.

A Bad Mark for West Germany

No matter what one felt about the weight of eastern European opuses, there was no comparison to be made with the one West German film included in the festival. This was *The Scarlet Letter*, a reworking of Nathaniel Hawthorne's New England novel directed by Wim Wenders. It was a disappointment on every level, particularly that of seeing Lou Castel, whom I liked so much in *Fists in the Pocket*, in a very uninspired and pedestrian acting job and badly dubbed to boot. As for Senta Berger, looking like a cover of *Redbook*, and that "Atlantic" coastline of sloping beaches and gently slapping wavelets, well, the less said the better. At least Hans Christian Blech had an interesting face, but it's cheating to use Blech as the last word on this film.

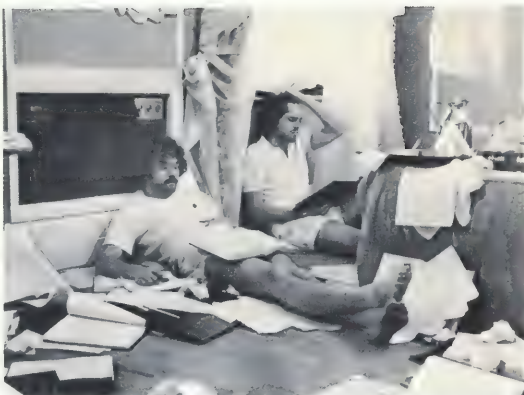
Francly French

French entries at the festival were commercially entertaining movies, well made and with, as usual, a little more to them than meets the eye.

Alain Jessua's *Shock Treatment*, for instance, was not only a carefully constructed thriller concerning a middle-aged lady visiting an unusual health spa where fresh sheep cells were used to revitalize wealthy ageing patrons, but it also carried a pretty clear and effective statement about the selfishness of the rich, the necessary evils of a capitalist society where greed and gain are encouraged, and the ignored exploitation of the foreign laborers in France, who in the film are quite literally bled for all they are worth. Alain Delon as the icy-hearted doctor, and



A dream sequence from *Under Milk Wood*



Scene from *The Paper Chase*

carefully contrived cold lighting helped create a nightmare environment for Annie Girardot to explore and try to escape. Jessua said before the show that he hoped it would give us nightmares. Thanks a lot.

In the morning coffee seminar the next day Jessua explained how he managed to create the cool light and the coldly clinical atmosphere, and how he manoeuvred Girardot into her part of the unforgettable murder scene. "We did our best to frighten her, things like took out lamb's brains in front of her. So we shot this scene only once, and after the scene she had almost a breakdown."

This is Jessua's third feature. Of the first two he commented: "The first one (*La Vie à l'Envers*) was an international critical success and an international failure from a financial point of view. The second one (*The Killing Game*) was a little bit less praised by the critics and the public came in France; it was rather successful. And the last one, I think because of Delon and Girardot, was a very big success in France. People came to see it and were discussing it, and what I liked about the reception of the film — was people happy with the film, people loving the film . . ."

And his next project? Jessua said, "It will be a film about a man of 40 living like an old kid, and suddenly something happens in his life and he realizes that time is passing, and he's obliged to continue to live, making the same jokes, the same stupidities. That's all."

Another French master of horror is certainly Claude Chabrol, but I didn't stay for his 1970 untitled *La Rupture*, because my French isn't good enough to comprehend subtleties. I understand the film is melodramatic and even unimpressive on one level, while on a deeper level it is a fascinating work. All I saw was the opener where the ever ladylike and well-groomed Stephane Audran creams her druggy husband with the frying pan after he chucks their child across the room. Some opener.

The third French feature was Barbet Schroeder's (*More*) *The Valley*, 1972, starring Bulle Ogier (*La Salamandre*) as a diplomat's wife stationed in New Guinea filling time by pursuing exotic feathers for a Paris boutique. Her search for the unusual lures her into joining a far-out threesome seeking a Nirvana-like existence in a secret hidden valley high in the mountains. This fragile plot, supported by some of the most magnificent scenery in the world, develops quite reasonably until about three-quarters of the way into the film when the seekers (and film crew) come across a primitive band who welcome them and include them in their festivities.

If the scenery was enough to overpower the slight story and modest characterizations before, you can imagine the effect of the real natives in their natural habitat. They overwhelm the

film with another kind of reality, powerful and awe-inspiring, particularly when the prophetic voice of the tribal chief welcomes the white visitors and intones in his tongue that now his voice will go very far and many places. Eventually the little group leaves and continues their ascent to a place from which return is impossible. The plot of the search for a 'perfect world' or of returning to primitivism as an answer has been so muted by the vigour and presence of the real primitive people, that it never recovers from this etching of truth, and just slowly unravels and trails away.

The remaining French entry was Marcel Ophuls' *Sense of Loss*, dealing in documentary detail with the political situation in Ireland. While *The Sorrow and the Pity* seemed a conclusive and necessary statement on the unacknowledged times and the people of France during the Second World War, his Irish documentary had only the troublesome subject of a current conflict that no one really understands, from far too close in time, to elucidate. A hard job, and although the presentation of points of view appeared reasonably balanced, I sensed a prejudice that invalidated the film for me in many ways. It is simply too early to try to make a value judgement on rights and wrongs — deciding which extremists are murdering in the most righteous cause — if one can ever be made.

The filming was slightly exploitative, with too many concentrated takes on the saddened faces of bereaved parents or empty beds amplifying the theme of sorrow and pity, and though I dutifully stayed for the 135 minutes, many of the audience obviously felt life was too short to tolerate this lengthy examination of pain in little, sorrowing Ireland.

Literary England

Both British films at the Festival were literary and academic works: Losey's version of Ibsen's *A Doll's House* and Andrew Sinclair's colorful illustration of Dylan Thomas' radio play *Under Milk Wood*.

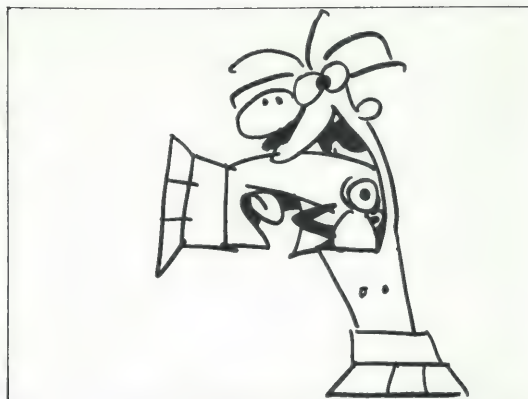
I usually like Losey a lot, and I've been admiring Jane Fonda's work for some time. Yet *A Doll's House* is not a big success. Losey opens up the play, adding an attractive skating rink scene and some leading dialogue before Ibsen's opening, and intersperses sleigh rides, children sliding, the men's office at the bank, the Doctor's digs and some mad dashing around town, without losing the feeling of restriction and spatial limitation. This allows the viewer to realize that the town is as restricting as the home, adding an ironic overtone to Nora's eventual bid for "freedom".

However, nothing Losey does frees Ibsen's play from its creaky nature and pedantic every-word-must-count style.

Fonda doesn't quite fulfil the role of Nora either. As a bird-like gay little wife, flitting about, she seems indeed to be



*Diana Dors applying a little pressure to David Lodge in **The Amazing Mr. Blunden***



*Scene from **Lecture on Man** by Richard Williams*

'acting', and her whirling twirling actions are suitable and effective, the bird imagery appropriate. But as a woman, noble and self-sacrificing and intelligent, she's harder to accept, oddly enough. And as one who clearly understands the price of freedom and the enormity of the crime against her she seems instead to deliver her harangue with vehement petulance and to leave in a cold-blooded snit.

Like the overpowering 'moment of truth' in *The Valley* when the movie enters the world of the real primitives, there is an unsettling and moving 'moment of truth' in Nora's leave-taking from her sleeping children, when one child sits up suddenly in its sleep, turns abruptly away from its mother with a jerk, and settles down again. Losey probably left this in as it corroborates the point made by Ibsen that children can survive without their mothers, but again the peculiar intensity of an unacted moment throws a bright clear light illuminating the play-acting qualities of the rest of the scene. A tiny moment, yet an effective, but jarring, one for me.

Losey subdues the effects of Nora's tarantella, and I don't really understand why, for without its whirling desperate passion it seems to me the play loses its emotional climax and is fatally weakened. Theatrically, the gaily dressed, uncorseted and flamboyant figure dancing her abandoned and frenetic peasant dance before the astonished eyes of the guests, all properly attired, and though tiddly, never completely unrestrained, is crucial to the structure of the play. Losey's no fool so obviously he played the dance down on purpose. Yet with its power diminished, the exceptional in Nora seems also to disappear, her sexuality and appeal to Torvald are spoken of but not *felt*, and her ensuing speeches lack the depth of delivery of a life-starved woman and become didactic, plat-formy and uninspired.

I felt Losey's overriding ironic sense subtly, and perhaps subconsciously, ridiculed Nora's great decision, and that Fonda wasn't a powerful enough actress to rescue it.

Andrew Sinclair's *Under Milk Wood* has been playing successfully in Toronto this winter, following its enthusiastic reception at Stratford. It's a colorful flow of images illustrating the visions of Thomas' radio play almost phrase by phrase. Sinclair doesn't do any injustice to Thomas, whom he admires immensely, but his slavish devotion to Mickey-Mouse technique, (at the mention of something, you see it) causes an interesting redundancy partially deadening the effect of some very lively writing.

Furthermore Sinclair's own erudition and literary nature (he's a well-known author of a dozen scholarly works, including *Magog*) cause a spot of confusion. Though it is mythologically correct to envision the souls of dear departed Celts as seals, the audience never understood what the pair at the opening of the film, and the little frolicking group at the

end were intended to convey. Seals are just seals unless the film can suggest otherwise clearly. Sinclair contrived the characters played by Richard Burton and his friend Ryan Davies to embody the First Voice and Second Voice of Thomas' poetic trip through the all-Welsh-for-all-time town of Llareggub (read it backwards for an idea of Thomas' humor) but giving these voices bodies weakened the mystical spiritual nature of their visit, made them solid and heavy, flattened some of their irony and free-floating ridicule, and caused some real physical confusion when they met the girl in the pants suit and took her off to the shed for some three-way loving. That Sinclair intended this scene to convey the importance of love by threes to Thomas, or that the undercurrent of the children's patter songs and the Tom Dick and Harry scenes all were meant to further this sub-theme, never was as clear as it should have been and the modern look of the pants-suited girl simply appeared as an unfortunate and disturbing mistake. "My error," said Andrew Sinclair frankly, when I asked him about this.

Andrew Sinclair meant the film to extend the work to a mass audience, make it accessible, and he was pleased that it had played nine weeks in Madrid, for instance, subtitled, and particularly flattered when Caitlin Thomas told him she felt that "it is just as Dylan would have wished it."

Certainly *Under Milk Wood* satisfies his intentions. The fine voices of Burton and Davies and the colorful performances by O'Toole, Vivien Merchant, Glynis Johns and the many native Welsh actors plus the visual delights of the Welsh scenery all make this production commendable. It's excellent for TV I think, educational or otherwise, and a fine introduction to Dylan Thomas.

His next feature, *Blue Blood* (formerly *The Carry-Cot*, a Gothic tale he describes as being a cross between *Rosemary's Baby* and *The Servant*) stars Oliver Reed and Anna Gae and is being produced by John Trent for Quadrant in England.

Sinclair is a forthright and intelligent Scots-Irish gentleman whose comments, following a discussion between the Ontario Government's Minister of Tourism Claude Bennett and some filmmakers, came on like whiskey in weak tea. (Quoted by permission.)

"I don't think he knew anything about film distribution. He kept on saying, 'free competition, not socialism' There IS no free competition in film distribution. It's a racket. It's run as a racket. It may not be in this province, but it is everywhere else . . . I pointed out that if you wanted fair competition you'd better put a commission on to film distribution in the province as everywhere else. If he looks at the books he'd find out very rapidly why filmmakers get no returns and why no Canadian films were showing and a few other things. It's no good to talk about free competition when you have a monop-

oly. It simply is not free competition. It's not even capitalism. It's a form of total control by non-Canadians. It's not a question of expropriation or anything else. They should run it correctly. They should show Canadian films. They should finance Canadian films to have the right to run cinemas."

Child's Fare

A number of films at the Festival would have had particular appeal to children. Over the years my good old man has given me some babies, all of whom are now various sizes and ages of children, so I am accustomed to judging children's films while accompanied by a receptive, sometimes giggly, sometimes trembling, always fascinated companion or two. Therefore it seemed a great loss to me to see movies they'd have enjoyed without being able to vicariously share their pleasure.

For instance, I'm sure they'd have liked the British Alice's *Adventures in Wonderland* directed by William Sterling, better than I did. I've never seen them not like an Alice, and these colorful costumes and familiar words and situations would surely have pleased them, though as far as I was concerned it was the dullest Alice I think I've ever witnessed, despite the talents of Flora Robson, Peter Sellers, Ralph Richardson, Spike Milligan, and even my favorite man, Michael Hordern.

And they'd certainly have adored all the Fairbanks films in the afternoon retrospective series — at least the boys. Oh, I did too, as much as these adolescent male fantasies of pirates and princes, outlaws and soldiers could interest a grown-up woman. Fairbanks was a beauty to watch move, and it was interesting also to see the early use of Technicolor in *The Black Pirate* and to observe Raoul Walsh's direction in *The Thief of Bagdad*, enjoy the familiar melodic ways of Horace Lapp at the piano, and note how Fairbanks' use of Chaplin-esque humor in some scenes parallels Chaplin's use of Fairbanks' style of romantic acting in his films.

The children most certainly would have liked the American film *1776*, a musical fifth grade history lesson on the writing and signing of the Declaration of Independence given the Sesame Street Treatment of gay songs, costumes and dances, better than I did too. However, I must admit some prejudice: I'd be partial to such an ebullient attempt to teach Canadian kids some Canadian history this way, if anyone would like to give it a try!

And I'd love to see the Swedish *Hugo and Josefina*, again, in the company of children. Kjell Grede's film depicts a world where children are visibly loved, and the warmth of this emotion saturates the film like the smell of rising bread. This child's-eye-level story of a lonely little girl who meets the remarkable Hugo, a unique and independent little schoolmate who apparently lives on his own in the woods, concerns her acceptance at school and some rather exciting adventures, as well as some marvellous footage of Hugo riding an old-fashioned bicycle, wheeling down the road to the applause of the countryside, and with background music like a Hallelujah chorus. (But that is what it feels like isn't it.)

The acting was naturalistic, the incidents reasonably realistic, at least to a child, so the turn to fantasy at the end seemed unsatisfying. I don't think the children would have accepted it either, for although they can accept fantasy easily, they always feel a little gyped when they want a happy ending and are just offered fantasy instead. They know fact from froth.

Made in 1967, this film is available for release through Warner Brothers. I hope it appears soon.

The Amazing Mr. Blunden, directed by Lionel Jeffries, was another suitable show for those ten and over, but not too far over. Without the delightful reconstructed trains of his earlier *The Railroad Children*, accompanying adults must get their pleasures out of the locale at an ancient palatial home, and the sight of once voluptuous Diana Dors as an evil old woman housekeeper as cruel and ruthless as if she was born in a Dickens sub-plot.

The plot concerns some children living in poverty in

London with one of those wonderful, reasonable, kindly, brave, beautiful English mothers (all literally descended from Barrie's Mrs. Darling?) who move to the country as caretakers of an ancient haunted country house. Their experiences with the ghosts from the previous century are scary and involving, but because of the possibility of escaping to the present, not too painfully terrifying. Unfortunately the leads lack the charm of the irresistible Railroad Children, and the ending is a little too tacked-on-happy to suit an experienced child.

The Animated Pussy Cat

Finally, the children would have adored everything animator Richard Williams showed. I was disappointed with the much acclaimed *The Little Island* with which he first made his name and received many awards, though the originality of the approach in 1958, and the display of technical virtuosity were absolutely remarkable in a young man (21 when he started) dealing with such a demanding medium. The repetitive visual sequences now become boring to the point of irritation long before their accompanying music and the simplistic ideas seem woefully drawn-out. Williams, in discussing it with me, heartily agreed. He learned a lot with it, he says, but finds it almost embarrassing to see now.

But such a modest fellow is he that he also says he blushes at his cartoon short *Love Me, Love Me, Love Me*, which I still found fresh and charming in its early simplified line style. And winces at the ending of his witty cartoon *A Lecture on Man* because of its brutal final slam at white South Africans.

Also shown were his titles for the Bond movies, *What's New Pussycat* and *A Funny Thing Happened on the Way to the Forum*, as well as the now famous sequence he created of period cartooning to fit into *The Charge of the Light Brigade*. And his commercials were just great, and included the Schweppes Cresta bear, the Volkswagen Beetle Killer and a number of other old favorites, and certainly seemed to validate the argument that some of the best work around is found in commercials today. Williams explained that he and his group of about 30 in their Soho studio use each commercial as an individual exercise in technique or experiment in style.

He also made the animated *Christmas Carol* that was shown on TV again this year. The sections developed by different artists show disturbingly distinct styles, and how can you do the Christmas Carol in 28 minutes? "Well," says Williams, "you can't, but it was a good experience and practice."

All of these experiences and earnings keep being fed into the dream of his whole group of animators, the feature in progress, originally called *Nasrudin* and now titled *The Golden City*. This animated tale of a cobbler who falls in love with a princess' feet and has an astonishing and wonderful series of adventures while learning about good and evil, is set against backgrounds full of detail like Persian miniatures. So far he's spent about 200,000 pounds on it (about \$500,000 of the 2 million he thinks it will eventually cost).

And will it be a success? Says Williams, "It won't fail. I would be so surprised. It would mean everything I've learned in twenty years and before was wrong. It's like a circus for good and evil, with romanticism — all the commercial ingredients. Our story is simple and clear and exciting and hilariously funny and romantic. If we're so bad it somehow wouldn't work I'd be surprised, because other things we've done, our commercials, are wildly successful."

"So," said I, "We'll leave it at that: it won't fail."

"I don't see how it can," said Richard Williams.

The Luck of the Canuck

The one Canadian film at the Festival was the only Canadian film that caused any sort of excitement at Cannes last year, *Rejeanne Padovani*, directed by Denys Arcand. At the 1972 Festival his *La Maudite Gaiette* a sharp super-B crime tale about personal greed and ill-gotten gains introduced the talents of this bright French-Canadian director to the Stratford audience. This latest film advances the theme of greed and

corruption one step further to business and politics.

As with most French Canadian films, you can help yourself to any one of several layers of meaning in this tale of the dinner party Padovani the contractor gives to thank his influential friends, the mayor etc., for his successful super-highway contract and celebrate its opening.

There are two minor interruptions to the celebration. Padovani's ex-wife arrives from the States and wishes to see their children and return to Quebec now that the Jew with whom she ran away is dying of cancer, and some young journalists foolishly expose a planned demonstration meant to interrupt the opening.

Rejeanne longs to live in Quebec again, see her children, but Padovani won't let her, won't even see her. All negotiations are carried on through one of his henchmen, who twists every statement. "Ah God," sighs Rejeanne, "I don't want to speak English any more; I'm sick of living in the States." But Padovani, according to his cohorts, has a moral question to decide here, and his decision, reluctant but firm, is to dispose of Rejeanne.

Meanwhile the party celebrating the successful business deals these pros have worked out with each other continues in a desultory fashion with various unattractive seductions, and some half-hearted amusements, as, in another-part-of-town, a couple of the political bodyguards destroy the planned protest by quick foul means.

Everything is ugly: the little miserable men, their manipulations, their pathetic wives, their deals, their bodyguards, and their attitude to life. And they live in ugly surroundings, the suburban milieu, the concrete-block rec-room, the incredible tastelessness of the house, walls, drapes, lamps, fixtures and furniture. And they create an ugly world through means that are none too pretty.

Arcand's eye is true, and he can make a film quickly and cheaply and effectively. According to Luce Guilbeault, who visited the Festival, this one was shot in two and a half days, with just one or two takes per scene, for around \$200,000. A pertinent politically-motivated film like this falls into the category of investigative journalism: sensational, popular, and disposable. Why don't English Canadian filmmakers try it? We've certainly got the material.

Ugly But Beautiful

By good fortune Kurasawa's *Dodeska Den*, scheduled but unavailable for the 1972 Festival, replaced Sri Lanka's *The Treasure*, scheduled but delayed in transit for the 1973 Festival.

Dodeska Den (we say "clickety-clack") uses a simpleton's imagined trolley-car, binding the metaphors of madness and mechanics, to take us on a surreal trip among the misfits and castoffs that live in the junkheap of past and present in today's Japan.

This is not the film of a young man looking for answers, or a fervent anti-establishment harangue. It is the wise and bitter statement of an older experienced man who sees life with its illusions, false humour, hideous cruelties and ridiculous levity, and who is a filmmaker par excellence, able to translate the most ephemeral thought into visuals. Here in a symbolic shanty-town he displays characters familiar and allegorical, stories ancient and new: the father feeding his begging son on dreams, the wives exchanged by their drunken vaudevillian husbands, the poor uncle's lust, the maimed lovers and lost hopes, the classic understanding patient old man of Japanese story and theatre. The imagery is so brilliant and the characters cartooned into such vivid life that they become unforgettable, creating for me the most *foreign* movie I feel I've ever seen.

Like an excellent oriental feast the film offers a constantly changing set of tastes, familiar, new, sweet and rich, sour and sharp, tender, sinewy, and surprising, like bits that seem to be sweet but turn sour when tasted fully. There is little in the western world that so adeptly balances a variety of sensations.

and experiences like this, with subtle skilled perfection.

An American Send-Off

Again the Festival ended with the premiere of a new film from the United States. *The Paper Chase*, directed by James Bridges and starring Timothy Bottoms and John Houseman, was an appropriate choice, particularly as it had been filmed partially on the University of Toronto campus and with classroom sets built out at the Kleinburg studios. Director Bridges, John Houseman, and producer Thompson gave a public press conference afterwards, which gave the attending audience a nice touch of the old bezazz for parting memories.

The film itself was a pleasant saleable entertainment concentrating neither on violence or sex, but offering instead a rather cynical compliment to the Harvard law students as it displayed the tremendous work and pressure involved in winning those precious pieces of paper which entitle them to a future of wealth and possibilities like defending Watergate combatants. Bottoms, as Hart, throws away the unopened report of his grades at the end in a wryly ineffective symbolic comment on their value. But this is not a rebellious film in any way.

Bottoms is likeable, both cool and committed, the ideal 1973 hero. His hair is long, but neat, his attitude casual in appearance, but basically dedicated and intense, his sexuality unquestioned but unpressured. Lindsay Wagner as his co-star playing the daughter of John Houseman's acerbic Professor Kingsfield, is an unfortunate comment on what appears to be the current impression of a liberated young woman. Distinguished by a sullen expression and indifferent to general rudeness, a lackadaisical attitude of cool-to-careless, an unappealing presence and an alarming absence of kindness, sweetness or unselfishness, she portrays the kind of girl you'd just as soon wouldn't get liberated after all.

For me the greatest pleasure in the film came from Houseman as the sardonic and insufferable Professor Kingsfield, playing with a panache seldom seen since the days of David Niven. At present *The Paper Chase* is enjoying a long healthy run in Toronto.

The Tenth is Coming

The purpose of the Festival, is not, however, just to provide a launch for movies to go out into the world and make money. As I understand it, it is essentially a Festival to attract movie fans, enticing them with a worthy selection of films that they probably would not see anywhere else and that often do not get the commercial distribution they deserve. Further, the Festival offers fans a delightful retrospective of past movie pleasures, such as the Fairbanks series in 1973, as well as Canadian shorts and some amateur and experimental efforts. Finally, one of the greatest bonuses of all, it offers the audience the priceless chance to meet and discuss the films with guests: directors, writers, musicians, and stars of the films, in the unique morning coffee hour seminars.

Primarily showing films selected from other festivals, the Stratford hopefully should have no duds and a good supply of worthy, original and controversial films, providing the Festival Directors can convince the distributors of the value and honor of participating.

I hope so. I liked the films selected in 1973, though not as much as 1972, and loved the week visiting Stratford, walking down 19th century sidewalks, under orange maples and golden birches, smiling to see the children skipping and tagging, the ladies briefly glimpsed hanging out their wash, and knowing the good will and geniality of a small southwestern Ontario town.

And I want to go again. So would just about anyone who is interested in film, for this fall's Tenth Festival is expected to be bigger and better than ever, and also longer — 10 days in fact — from September 12 to 22. Write the Stratford Festival Office at Stratford, Ontario for details.●

the big move in movies

We are pleased to announce that we have been appointed the sole distributor of all Super 8 and 16mm Bolex products in Canada. This appointment is effective as of January 1, 1974.

Bolex products have a tradition in outstanding quality and we welcome this line to our existing range of fine products.

Carsen stands ready to honour valid warranties on all Bolex Super 8 and 16mm equipment.

BOLEX



W. CARSEN CO. LTD.

31 SCARSDALE ROAD • DON MILLS • ONTARIO • CANADA M3B 2R2

another quality CARSEN product

BOLEX

Council of Canadian Film Makers

October, 1973

Motion pictures are an important element in our cultural life. They should serve a national purpose and reinforce our Canadian identity.

Secretary of State
Judy LaMarsh
announcing the establishment of
The Canadian Film Development
Corporation, 1966

The Council of Canadian Film Makers was formed in the Spring of 1973 in response to a variety of needs; the concern of many film makers for some rationalization of the situation among the technical unions, the desire of many English film makers — actors, writers, directors, technicians, for a credible group that could speak in their name, the obvious necessity of building up the film industry in Canada so that more and better feature films will be made here in the future. To date many of the major unions, including ACTRA, the Directors Guild, NABET, IATSE, the Canadian Society of Cinematographers, the Canadian Film Editors Guild, certain active groups of film makers such as the Toronto Film Makers Co-op, and almost three hundred individual film makers of every kind have joined the CCFM.

We have created the Council because we believe that Canada needs and will benefit from a lively Canadian film industry whose primary objective is the production of Canadian films, in the fullest meaning of that phrase. We will elaborate on what we mean by a 'Canadian' film in a moment.

One important point that we wish to make is our conviction that we will not see a feature film industry mature in Canada unless and until we stop tinkering with it. The making and showing of films is a complex business, and it is essential that we attack the problem as a whole, and not by nagging away at an element here and a detail there. To that end, we discuss below the four major areas of our concern, scripts, production, distribution, and promotion.

We are concerned here with the Canadian film, and to make clear what we are talking about, we mean a film that is written, produced, directed, acted, made by, and majority owned by Canadians. We do not suggest (and indeed, we reject) the suggestion that the subject matter must be 'Canadian' which is, in our opinion, a self-defeating limitation. Lest purists feel that the above definition is too rigid, we hasten to add that we believe that a degree of flexibility will always be required in applying such a definition. One way to provide this flexibility is to do what a group of film makers meeting at the Canadian Conference of the Arts did, work out a precise definition with that flexibility built in. We endorse this particular definition, and would be prepared to work with it. It is as follows:

A film will be considered Canadian if:

- 1) the artistic and financial control remains in Canadian hands
- 2) there is a minimum 51 per cent financing from Canadian sources
- 3) the production company and production unions are Canadian
- 4) all processing and post production work is done in Canada
- 5) all technicians and assistants are Canadian citizens or landed immigrants of at least one year
- 6) within the film's production, using the point system below, non-Canadian or non-landed immigrant participation does not exceed 6 points:

Director	7 points
Scriptwriter	7 points
Producer	7 points
Director of Photography	4 points
Art Director	4 points
Editor	4 points

Policy Statement on Feature Films

Acting leads	3 points each
Acting supports	2 points each
Specialized technicians	2 points each

The whole question of the Canadian film industry has been extensively researched and endlessly debated, but so far as we are concerned there are five essential propositions. For convenience, and to indicate that they are matters that have in essence been resolved at the federal level, we take a statement of four of these propositions from a speech made by Gerard Pelletier, then Secretary of State, on July 4, 1972, and of the fifth from a statement by Hugh Faulkner, the present Secretary of State, on January 27, 1973.

1) "The federal government . . . has commitments in the area of film activities which we would be wrong to neglect or restrict." M. Pelletier cited government involvement in the establishment of the CFDC, and through film activities of the Canada Council and the Public Archives, as evidence of such commitments.

2) "Films are especially effective tools." Their social usefulness has long been recognized.

3) Canada must control, in the cultural field, those "instruments whose influence on the thinking and culture of Canadians defies calculation." The government had moved, for example, through the CRTC, to regain control of broadcasting and cable television. Film is another essential instrument. "... We must be able to ensure that Canadians may not only express themselves in films but may also expect their films to be given their rightful place in their own country. As things now stand, it does not appear that foreign interests can be counted on to achieve this dual objective."

4) The film industry is economically important. "It would be unthinkable for the government to refuse its assistance to the development of this industry, both for those already in it and for those yet to come."

5) "Our priority is to support what is essentially indigenous."

Since we agree with these points so elegantly made in the last year or so by two Secretaries of State, we do not intend to argue here the case for the Canadian film, and particularly for the Canadian feature film. That case has been made. This statement puts forth specific practical proposals to make a Canadian feature film industry a reality.

Scripts

"Eighty percent of a picture is writing", Billy Wilder once noted, "the other twenty percent is the execution, such as having the camera on the right spot and being able to afford to have good actors in all parts."

A primary problem in the feature film industry in Canada to date has been the lack of well-written scripts. Since we cannot hope to make films that are better than the scripts from which they are shot, this situation must be corrected.

A subsidiary problem is the difficulty many producers have in securing the film rights to Canadian properties as options and the costs of purchasing rights steadily increase, partly because of increasing American interest in these materials.

It is generally agreed that the script problem is a crucial priority and must be solved.

The manner in which it is tackled will be important.

We propose the establishment of a script agency (or Corporation or office or whatever). We suggest that better practical results will be achieved if from the start we recognize that we need two agencies for the development of scripts, one in French, and one in English. We are dealing here with a practical problem and not one involving national



unity. Even if it should be decided that one agency can deal in both languages, two departments within that agency will be necessary.

It should be set up as simply as possible, with a minimum of permanent staff.

For each official language the basic personnel requirements are:

- an entrepreneur
- readers (on a freelance basis)
- a secretary-administrator
- one office. (In Montreal for French language films, in Toronto for English language films.)

The essential man will be the entrepreneur, who will, in effect, function as a producer, seeking properties that can be made into films, working with producers, working with writers, and generally making artistic decisions of many kinds. The secretary-administrator will act primarily as a manager.

Since we envisage a public body, a Board of Directors will be needed. We believe this Board should be small (a maximum of say six), and should consist of equal numbers of professional film writers, preferably selected by their union or other representative groups, and of the industry, with an emphasis on producers and directors. The entrepreneur should also be a member of the Board.

We suggest the functions of the agency should include the following:

- 1) to acquire rights in source materials,
- 2) to commission writers to prepare original film scripts, and scripts based on other source materials,
- 3) to market these materials and scripts.

While the agency should be able to develop scripts on its own, we assume that it would most often work in close co-operation with producers seeking specific properties. In every case the costs of acquiring rights, of paying the writer, and of servicing a particular project would become the basic sale price of a property to a producer. The primary advantage to producers is that they will be able to defer payment for a property until they have secured finance for the film.

Since it is clear that many of the properties such an agency develops will not be made into films, it is assumed there will be a need for a continuing public subsidy to run the agency.

We would emphasize that these proposals are derived from the needs of the English language film industry, and that French films may require different handling.

For administrative and accounting purposes it might prove more efficient to establish the script agencies as sub-groups of an existing agency, as was done with the Festivals Office at the Canada Council, but in any case we believe the script agency must be effectively separate as far as its work functions are concerned, and completely autonomous in its decision-making. In particular, we do not believe that the competition and jury-system that works so effectively for the Canada Council in determining recipients of its awards and grants is practical in dealing with the professional development of scripts for feature films.

Production

We distinguish three situations in the production of a Canadian feature film:

- 1) a purely private production,
- 2) a private production that receives some support or investment from public funds, and
- 3) a purely public production.

Some would add to this list an apparent fourth situation, namely a

co-production in which a Canadian producer is involved with a producer or producers from one or more foreign countries. Co-productions of this type are not dealt with here because they seldom meet the criteria we establish for a Canadian film, being ordinarily made to the requirements of the so-called international market. Such films have until now come in category 1 or 2, and while we welcome such productions in Canada we do not believe they should be supported from public funds unless they are fully Canadian as defined above, in which case they would fall in category 2.

1. The purely private production

Quite obviously, we welcome the maximum amount of private production that Canada can mount. Such production depends, in the main, on the amount of private finance it can attract, and we believe that every reasonable break should be provided to Canadian investors in films, consistent with federal and provincial policies for industry in general.

For example, in Ontario, it would obviously be fair to suggest that film makers be treated on a par with horse breeders, and that some portion of the tax money collected on films in that province be returned to the film makers in Ontario for the development of the industry, as is now being done in the case of horse breeding where a proportion of the parimutuel tax (the proportion is \$1.2 million in 1973) is being devoted by the province to develop the breeding industry.

Similarly, film makers should be eligible for grants, loans, and assistance similar or equivalent to those made to other severely depressed industries by the federal and provincial governments.

Apart from these measures, we do not, in general, believe that public money should be invested in private films, except as is now done under category 2 below.

2. Private productions that receive public support or investment

Certain kinds of private production are currently assisted by the Canadian Film Development Corporation. In general, we believe this program could be continued, provided that such assistance is strictly confined to Canadian films as we define them.

3. The purely public production

While both private and publicly assisted private film production should continue in Canada, our experience to date with such production suggests that an essential kind of Canadian film will not be made if these are the only avenues open to film makers. Basically, it is our contention that we are not going to see a significant number of Canadian films of the kind and quality we believe is fundamental until we decide to undertake some form of fully publicly supported production, along with the necessary script, distribution and promotion development that such production implies. One need only ask how much Canadian radio or television production there would be without the publicly owned Canadian Broadcasting Corporation to note the kind of problem we are facing with regard to feature films.

We therefore recommend that the Canadian Film Development Corporation, or another appropriate public agency, be enabled, and funded, to undertake the full financing of approximately ten English and five French feature films a year for at least the next ten years, under the following conditions:

- that the films be fully Canadian, all the talent, the crew, the production facilities, and so on, being Canadian;
- that the films be publicly owned, a fifty-one percent share going to the CFDC (or whatever public agency is responsible for financing the film), and a forty-nine percent share to the talent who make the film,

the talent share being divided in an agreed breakdown somewhat as follows: script — 10 per cent; direction — 5-10 per cent; producer — 5-10 per cent; cast and crew 19-20 per cent;

— that all films made in French be subtitled or dubbed and made available to English audiences and that all films made in English be subtitled or dubbed and made available to French audiences.

We recognize that it is unrealistic to make such films unless there are adequate means to distribute them. Distribution is dealt with below, but it is assumed that simultaneous measures will be taken to guarantee Canadian distribution to films made in this fashion, in whatever ways prove most practical. In addition, a complementary program of script development, which we have dealt with above, will be needed, as will promotion of the films.

There are four principal objections raised to this fully funded proposal: that it is an unwarranted interference with the private sector, that it will lead to censorship (at the worst) or 'content control' (at the best), that it poses horrendous administrative problems (a point really connected with content control), and that it will cost too much money.

As far as interfering with the private sector, the private sector of the feature film industry hardly exists in Canada, and isn't in any case producing what we understand by Canadian films, being more concerned just to keep alive by attempting to exploit the international market, and taking most of its cues from that American dominated jackpot. We would point out, however, that we are assuming that all films under this scheme will be made by independent producers and not by the CFDC or whatever public funding body is established so that the effect of the scheme will be to improve the lot of the private producers.

The problem of administration and content control is more serious. We believe that what will be necessary is a scheme similar to that we outlined under scripts; a separate autonomous body, charged (in this case) with producing films, but not (at least in the direct instance) subject to political or even high-level bureaucratic controls. This problem is not confined to the financing of films. It also exists in the CBC (to take an obvious example), which has to a large extent managed to maintain its program integrity.

And as we know, the problem is growing and will continue to grow throughout the arts in Canada as they are increasingly funded by grants and public aid of one kind and another, with permanent administrators whose jobs are really dependent not so much on their capacity to please the public (as in the case of the entrepreneur) as on their ability to keep an acceptable profile in a proliferating arts bureaucracy. Long-term funding, careful attention to the employment of the entrepreneurs, and a strict separation of powers among the various levels of arts support (governments, agencies, producing units) will be needed to maintain the integrity of the product.

This is why we believe the administrative units should be separated (scripts, production, distribution, and so on), to maintain a system of checks and balances as it were. This also relates to the need for parallel French and English facilities, to enable talent in both official languages to follow their different concerns, if they wish, without being subject to any kind of official guidelines which will have the effect of operating as a censorship.

The cost of this program would be relatively modest. We estimate that under present conditions it should be possible, for a maximum annual investment of about ten million dollars a year, to produce at least fifteen Canadian feature films of high quality. This is an absolute loss figure (i.e. the total production cost), and makes no allowance for potential income, from theatre admissions, television sales, or possible foreign distribution. Obviously, these films will earn money, which will allow either the production of more than fifteen such films, or the production of films at budgets somewhat higher than the \$250,000 to

\$700,000 range envisaged under this scheme, or a lowering of the basic support figure.

Most countries other than the United States use production subsidies to sustain a national film industry, and even the United States is being urged to take such measures!

Countries using such subsidies include India, Italy, Japan, France, Spain, West Germany, Greece, Mexico, Brazil, Argentina, Denmark, Austria, Sweden, Belgium, Israel, the Netherlands, Norway, Portugal, South Africa, and Great Britain. The list does not, of course, include the Socialist countries, almost all of whom wholly subsidize their film industries.

There is one other point that is often raised in connection with the production of feature films, and that is the attitude of the unions, many of whom are thought to be American oriented, or even American based. In this connection we wish to point out that these proposals are presented by a Council that includes in its membership most of the unions involved in the making of feature films in Canada.

ACTRA represents performers and writers, and is totally Canadian.

The Directors Guild of Canada represents directors, assistant directors, production managers and production assistants, and is totally Canadian.

IATSE 873, which represents technicians, is an 'international' union but is totally self-governing in Canada.

IATSE 644C, which represents cameramen, assistant cameramen, and still photographers, is an 'international' union.

NABET, which also represents technicians, is an 'international' union, but is totally self-governing in Canada.

It should be noted that one of the principal objectives of the Council of Canadian Film Makers is to work out practical methods to resolve some of the difficulties that the originally American rules of the technical unions have imposed on films being made under Canadian conditions. Discussions to date among these unions have been frank and helpful. The Council of Canadian Film Makers is the first group to attempt this, incidentally.

The unions who are members of this Council will use their best efforts to ensure that the production of fully funded Canadian feature films is facilitated in every possible way. We will be prepared to recommend to our members that on such films we work at or near our basic rates, provided that members who do so have a share in the profits their films may eventually make.

Distribution

There will be no point in our making feature films unless we can get them distributed, and out to the Canadian audience, who have indicated a desire to see them. Distribution is a central problem in the Canadian film industry, and the cause of much concern. "The Canadian film industry is particularly influenced by distribution patterns which are both inefficient and unsympathetic to Canadian productions," concluded Henry Mintzberg and William Litwack in a study prepared for the National Film Board, a point with which we ruefully agree.

In essence, the Canadian exhibition system for feature films is in the hands of foreign owned chains, principally Famous Players and Odeon. Canada is, for these exhibitors, an extremely important market, the fourth most lucrative in the world, and one of the least troublesome. These chains have given almost nothing to Canada; over the years they have taken out many hundreds of millions of dollars. (Foreign films currently earn over a hundred million dollars a year in Canada.) If they were acting responsibly, and developing the Canadian film, and the Canadian film industry, through investment, through promotion,



through distribution guarantees, and so on, there would be no cause for complaint.

They are not.

For generations they have bamboozled successive governments. Among the most illuminating anecdotes about them is the story of how (in 1949) Famous Players staved off Canadian government interference when their president promised C. D. Howe that if the federal government left them alone Famous would make certain Canada got more frequent references in American films. More recently we have watched the charade of the so-called voluntary quota introduced, a scheme so patently absurd that we do not feel it is worthy of discussion.

When your primary object is to make money then you do your best to make money, and not to serve this or that charity scheme. It is no reflection on the integrity of either Famous Players or Odeon to note that they are in business to make money, and not to promote Canadian films. Since these chains are functionally the agents of foreign distributors, the only way they (and others) can be brought into a scheme in which Canadian films will get a proper share of the Canadian market through their theatres is if they are told what the conditions will be; then at least Canadian films may replace such low-level fare as the recent spate of American Black exploitation films that rode through (the mainly empty) Canadian houses of these chains as a result of the tie-on system.

All of which adds up to the need, under present conditions of theatrical feature film distribution in Canada, for a system of quotas for shorts as well as features, which while it might begin at a realistically modest level, should quickly reach or exceed twenty percent of the available screen time.

Quotas, incidentally, are not revolutionary, but their consequences can be. They are a method of ensuring reasonable screen time for native feature films, for the idea of a quota is not to discriminate against foreign films but to open up a portion of your own market for your own films. The beneficial effects of a quota are many. A quota would:

- help guarantee that the largest possible number of Canadians are given an opportunity to see films which their tax dollars have helped to underwrite - something to which they are surely entitled.
- ensure that the best Canadian films will be booked into the small one or two theatre towns where they are not now shown.
- increase the competition in the larger cities for the best Canadian films which could result in a more profitable distribution/exhibition deal for the film makers.
- encourage exhibitors to take a stronger interest in both the production and promotion of Canadian "suitable product" to meet the quota.
- permit Canadian films to compete for the first time on an equal basis with inferior American films which have the present advantage of the Hollywood tie-on system (meaning that they are not in themselves economically justifiable but are booked in return for the rights to the larger grossing films).
- force the exhibitors to test the profitability of Canadian films in the marketplace rather than in the private screening room, where they are subject to the prejudices of too many years of experience.
- stimulate full capacity film production and therefore employment and profits for Canadians
- support our best film makers so they can develop to its maximum capacity an indigenous Canadian cinema.

Countries currently using quotas to gain these effects and to help sustain their national feature film industries include Italy, Great Britain, the Philippines, France, Spain, South Korea, Burma, Greece, Mexico,

Egypt, Pakistan, Brazil, Indonesia, Argentina, Malaya, Australia, Israel, the Netherlands, Hong Kong. The United States claims that one hundred and two film producing countries discriminate in one way or another against the importation of American films in order to ensure that their own films get access to their cinemas. Canada is apparently the only film producing country that does not do this, and we think perhaps it's time we did.

Quotas have been advocated by a wide range of groups and individuals in Canada, including George Destounis (Famous Players), Jan Kadar, Don Shebib, Mark Rose, M.P., Jiri Weiss, Claude Jutra, Michael Spencer, Michel Braut, the Toronto Star, ACTRA, the Committee for an Independent Canada, the Toronto Film Makers Co-op, Gerald Pratley, the John Bassett brief on film presented to the Ontario government, Michael Snow, Blake Cameron, and many others.

The attitude of the Canadian Film Development Corporation has been inadequate to deal with the dimensions of the distribution problem to date, and it is time for the Federal government to endorse and encourage legislative quotas in every province in Canada, and for the provinces (whose responsibility it is) to legislate such quotas.

Quotas are one step that can be taken now to increase the showing of Canadian films in Canadian cinemas, but they are not the only, nor even the ultimate answer in solving the distribution problem in Canada.

Another method of increasing the use of Canadian films in both Canadian cinemas and abroad might be through a Canadian Film Marketing Board. While a quota is the most effective immediate guarantee of exhibition, this needs not only the backup of a public production agency, but also the support of a Marketing Board that will be equipped to sell Canadian films to distributors, to the public, and to promote these films abroad.

The duties of a Film Marketing Board would include the proper promotion and marketing of all commercial Canadian shorts and features. It should administer whatever promotional funds are made available, as they are beginning to be by the CFDC, for example. It should guarantee some minimum distribution for less commercially competitive films. It should repatriate the distribution of NFB films from Columbia Pictures. It should underwrite blow ups, dubbing, and so on, to facilitate the distribution of a film. It should undertake national advertising campaigns for Canadian films and Canadian film talent. It should act as a watchdog for Canadian films, ensuring that they are assigned prime theatre space and not shunted around. It should organize proper press screenings and trailers. It should promote talent and help build up Canadian stars. It might help to fund major journals such as *That's Showbusiness* and *Cinema Canada*. It could oversee the Canadian Film Awards. It could develop a professional public relations staff to assist with film promotion.

The ultimate benefits of such a Board are bound to be great if it became the focus for much of the promotion and marketing activity recommended in this paper, activity that is essential to the healthy functioning of the feature film industry in Canada.

Another method we should use to get Canadian films to the Canadian audience is through showings on television.

Television distribution is not in itself a solution, since it kills the theatrical audience for a film and is therefore a secondary distribution outlet. Television pays for what it uses, however, and offers an additional source of revenue. Both the CBC and private television have a role to play here.

There are currently moves to make films primarily for showing in Canada on television, which are of interest, and in which the CFDC is involved. We should note, however, that there is often a distinct difference between a film for television, and a feature film which is ultimately shown on television. The differences between such types of

film may merely be a result of current production and distribution methods, which have seen relatively low budget films made for television in the United States, few of which have been of as high quality as the normal feature film. Television is not a suitable primary distribution method for the Canadian feature film, and in fact negates the entire purpose of a feature film industry. As a secondary distribution system, however, it is a must.

One important source of additional distribution and revenue for Canadian feature films is being largely ignored at the moment, and that is post-theatrical 16 mm. distribution to schools, libraries, and so on. Films distributed in this way substantially increase not only their earnings, but also their audiences. Concerted promotion, such as the CBC's successful promotion of its tapes to schools and libraries should be undertaken. Groups such as the Canadian Film Makers Distribution Centre and the NFB are the most effective in this field in Canada, but they need better funding to operate with maximum effectiveness.

Another potential source of distribution and revenue is cable television, if the operators can be persuaded to pay reasonable fees for the use of Canadian films. Pay television may also become an important market in due course.

One future method of distributing feature films, which for Canada may turn out to be the most important of all, is through cassettes, videograms, video discs, and similar compact devices. While the cassette revolution predicted with such high hopes a few years ago has not yet happened, it is obviously desirable from the public's point of view. It would be convenient, it would offer the public enormous choice, and would probably in the long run, be cheaper.

Compact devices unfortunately raise many problems. Nevertheless, their convenience for use in schools, libraries, homes and as a method of getting Canadian films to all parts of this enormous country suggest that we should study this potential method of distribution very carefully.

Such a study should address itself to the question of whether distribution by such devices will work, and the measures that need to be taken to protect the producers of materials that would be distributed in this way. While we believe that such distribution will work, we are also convinced that collection agencies able to deal in blanket rights in the materials distributed will have to be established to govern the public use of these materials (loans through libraries, educational use, and so on).

One requirement for successful distribution of this kind might be standardization hardware. This standardization might be accomplished by a deliberate decision by the relevant authorities to use one system throughout Canada.

There is no question that a rationalization of the videogram problem so that feature films could be sold on the retail market at reasonable cost could revolutionize the production and distribution of feature films to the benefit of all small independent producers, and particularly those in Canada, since it would give them a powerful new method of distribution for their product.

All the measures we are suggesting here to improve the distribution of Canadian films will help to create a system that will feed on itself for its own improvement. An improved production and market pattern in the industry will increase the chances for that industry to make a profit for both the public and the private investor, and will reduce the risk of loss, measures that will encourage investment. Such moves will help to ensure that all Canadian films receive the best possible promotion and distribution and help to make them more widely available to a larger Canadian audience, thus helping to repatriate film as a Canadian cultural medium. In addition, proper promotion and marketing will hopefully increase production and therefore employment and profit for

Canadians, results that can only be achieved by providing outlets for the films we do produce.

Promotion

The best films in the world are useless unless people know enough about them to want to go and see them.

We need greatly increased promotion of the Canadian film, of Canadian talent, and indeed, of everything to do with the business.

Individual films need increased promotion budgets, and ways must be found to ensure that this promotion takes place.

There must be increased promotion of Canadian talent. People naturally want to see actors of whom they know something, and it is absurd to invest millions of dollars in films (and theatre and television and radio) and not to pay proper attention to the promotion of the performers, writers, directors, and technical people who make these films and programs in the first place.

We need increased support, where necessary, for periodicals and newspapers such as *Cinema Canada* and *That's Showbusiness* that deal in matters related to the industry.

We urge continued support of the Canadian Film Awards.

Summary

We recommend:

- 1) A national film policy that will co-ordinate all the resources available in Canada for the writing, production, distribution, promotion, and marketing of Canadian films.
- 2) Continuing Federal-Provincial consultation to iron out any difficulties that may arise in developing a national film policy, by virtue of the fact that film distribution quotas and other film matters are the responsibility of the provinces.
- 3) Since many recent Canadian films have suffered from a lack of adequate, well-written scripts, the establishment of a script agency, preferably autonomous, able to purchase the rights in Canadian novels, stories, plays and other story sources; to commission Canadian writers to prepare original film scripts, or film scripts adapted from other sources; to deal with producers, and where necessary act on their behalf in the development of film scripts.
- 4) The establishment of an agency (or the reorganization of the Canadian Film Development Corporation) able to provide financial support to Canadian films in a flexible manner. Three main situations occur in the production of Canadian films:
 - a) The purely private film, financed from private sources, where no public support is required.
 - b) A private production requiring some public support, along the lines currently followed by the CFDC. We recommend that no support be given to such films unless they are fully Canadian, and that in particular, co-productions (in which a Canadian producer teams up with one or more foreign producers) not be given any public support unless the film is in fact fully Canadian.
 - c) What we call here the public film. This would be a film fully financed from public funds, and owned by the public corporation and the talent that produces the film in the proportion 51 per cent to 49 per cent, with the talent (the writer, the director, the producer, the performers, the technical crews, and so on) sharing in any such profits a film makes according to an agreed breakdown on the 49 per cent share.

The financing of this agency, or the CFDC if it is reorganized, should be realistic and on a long term basis. We would recommend that no



less than fifteen films a year be financed in this way, and that finance for a minimum period of ten years be guaranteed, at which time the effects of the scheme could be better measured.

5) The development of more practical methods for the distribution of Canadian films to the Canadian public. These include:

- an immediate quota system with a minimum objective of approximately twenty percent of screen time being given to Canadian films.
- guaranteed distribution of Canadian feature films on CBC,
- increased distribution of Canadian feature films on private television,
- increased distribution of feature films on 16 mm. after their theatrical and television distribution is finished,
- careful study of future distribution of Canadian films by cassettes, videograms, and similar compact devices, which would involve a standardization of hardware and the development of

adequate collection agencies able to negotiate for the public use of film materials distributed by such devices through libraries, for educational use and so on.

- 6) Greatly increased promotion of the Canadian film, Canadian talent, and the Canadian film industry. This includes the promotion of individual films as they go on distribution, of individual actors, writers, directors, and so on, increased support to newspapers and periodicals related to the industry, and continued support of the Canadian Film Awards.
- 7) The establishment of a Canadian Film Marketing Board, to deal both with domestic and foreign distribution of Canadian films.
- 8) The examination of practical ways to ensure that imported films contribute a share of their gross earnings in Canada to the funding of the production of Canadian films.
- 9) We agree with the conclusions of the study "Manpower Training in the Canadian Screen Industry", prepared for the NFB by Henry Mintzberg and William Litwack.

3 firsts from CANON

1. **New Canon Sound Scoopic 200.** All the advantages of the Scoopic 16 plus simultaneous sound recording. Automatic gain control. Single-system recording sound-on-magnetic—as you shoot.

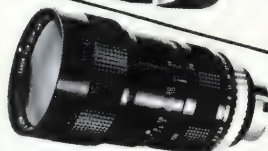
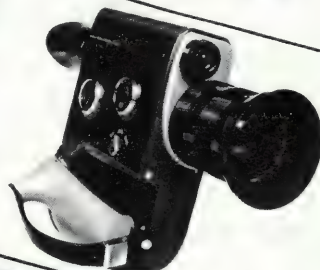
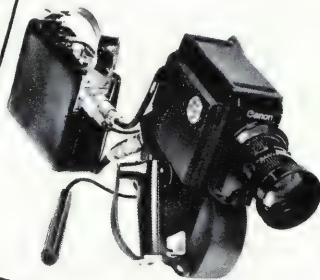
2. **Canon Scoopic 16.** First 16mm movie camera with a built-in zoom lens, fully automatic exposure system and our special No-Slip Handgrip. Makes hand shooting easier, surer than ever.

3. **Canon Super-Macro Zoom Lens.** 12-120mm f2.2 zoom lens. Exclusive use of fluorite elements corrects aberration, astigmatism, coma. Focus to within $\frac{3}{8}$ " of front component.

For more facts, write us. You haven't seen the latest in 16mm equipment until you've seen these firsts from Canon.

Exclusive in Canada from
MACKENZIE EQUIPMENT CO. LTD.

26 Duncan Street, Toronto.
(416)-364-2266.



YORK UNIVERSITY

PROGRAM IN FILM

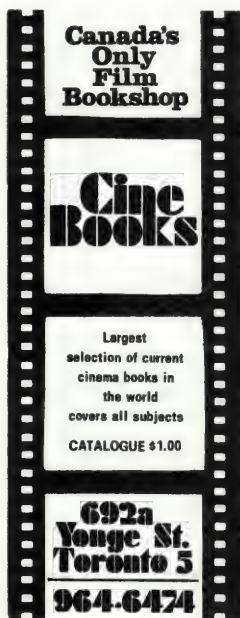
The Film Department of the Faculty of Fine Arts York University offers a choice of courses leading to a B.A. with honours in film.

The program integrates studies in production, screenwriting, history, theory and criticisms, and provides an opportunity for individuals pursuing a majority of their studies in film and other areas in the fine arts.

The department currently has 214 majors and full-time teaching staff of 9.

Applicants must apply for entrance to the University through the Admissions Office and contact the Film Department Office for evaluation and personal interview.

For further information, contact Film Department Office, Room 226C, Administrative Studies Building, York University, 4700 Keele Street, Downsview, Ontario — Phone (416) 667-3244.

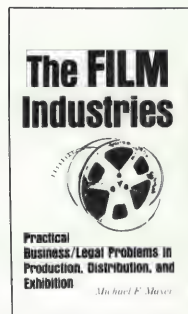


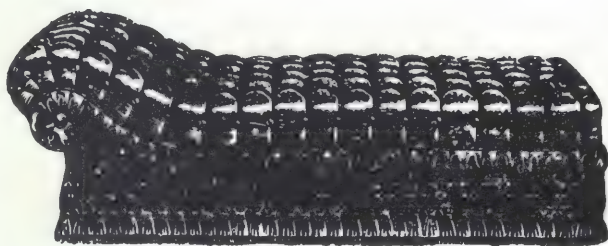
**FILM EDITING HANDBOOK:
TECHNIQUE OF 16mm FILM CUTTING**
by Hugh B. Churchill
Designed in two parts,
1. Picture cutting
2. Sound cutting

\$6.50

THE FILM INDUSTRIES
Practical business/legal problems
in production, distribution & exhibition
by Michael F. Mayer

\$10.00





USE OUR SERVICES AND RELAX...

**A COMPLETE
CREATIVE SERVICE
IN ALL PHASES
OF SPECIAL
PHOTOGRAPHIC
EFFECTS**



**FILM OPTICALS
OF CANADA LTD.**

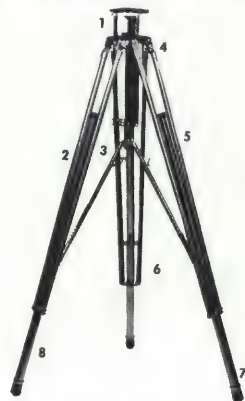
410 ADELAIDE ST. WEST
TORONTO, — 363-4987
5271 DE MAISONNEUVE BLVD.
MONTREAL, 487-7221
914 DAVIE ST. VANCOUVER
TELEPHONE: 687-4491



M.S. ART SERVICES LTD.
410 ADELAIDE ST. WEST
TORONTO 2B, ONTARIO
TELEPHONE: 363-2621

**STORY BOARDS
ANIMATION
SLIDES
FILM STRIPS
COMPLETE A/V
SERVICE
COLOUR
CORRECTIONS**

NEW FOBA TRIPOD



The new Foba tripod is an all-metal professional motion picture tripod with a Pro Jr. flat-top plate which accepts Pro Jr., O'Connor models C and 50 and Miller F fluid tripod heads. Made in Switzerland by precision craftsmen, the Foba features unique, tubular adjustable legs which allow the tripod to be used in standard or baby positions. Foba comes complete with triangle-type leg locks and elevating riser plate. Maximum height is 62"; with riser, 73". Minimum height, 18½". Weight, 16 lbs.

FEATURES

1. Adjustable riser plate. 2. Patented individual adjustable legs. 3. Triangle-type leg locks. 4. Individual or simultaneous adjusting of legs. 5. Modularly constructed for easy repair or parts replacement. 6. Weatherproof. 7. Combination rubber and spiked tipped legs. 8. Flexible leg adjustment for shooting on uneven terrain.

Price: \$290.00

Plus Tax



**MOTION PICTURE STUDIO,
CAMERA AND EQUIPMENT
RENTALS**

41 Scollard Street, Toronto
M5R 1G1 Ontario, Canada.
(416) 920-5424



Main Dining Room, THE SAINT LAWRENCE HALL, Saturday November 17th, 1973.



ROBERT LATIMER accepting the Feature/Drama Award on behalf of TONY KELLEHER cfe (inset).



JOHN WATSON cfe thanking the committee for honouring him two years in a row.

1973 CANADIAN FILM EDITORS

The success or failure of an annual event invariably becomes a matter of comparison with the successes or failures of previous years. Events which might otherwise have been thought successful have sometimes been unfairly judged when enjoyable memories from past years were allowed to overshadow the enjoyment of the present.

This is unfortunate, because considered on its merits, this year's CFE Annual Dinner and Dance appears to have been a success. All the elements which make up an evening of this kind were there. Every available ticket was sold, the bar was kept busy all evening, the food was better than expected, the dance floor was still crowded at 1 A.M. and the guests looked as though they were having fun.

Yet something seems to have been lacking. Many of the guests were quick to admit they were enjoying the evening

but felt they had enjoyed previous CFE dances more. When asked, they were unable to define what was missing, but they felt the evening was not as much fun as it had been in past years. Someone said familiar faces were not in sight this year, but tickets were bought by people who buy every year. Someone thought the St. Lawrence Hall had already become too "traditional" making the atmosphere formal, but the guests around the bars soon dispelled any airs of formality. There was a feeling that the band was not as good as it had been in previous years, although everyone was dancing as much as usual.

Could it be that people were allowing their memories to improve the early CFE dances at the expense of this year's function? Or were those earlier dances really more enjoyable?

In 1968, when the Canadian Film Editors Guild Dinner and Dance was

originally suggested, it was intended as an annual excuse to get together with old friends, renew acquaintances and have fun. The first dances succeeded perfectly, they turned out exactly as expected. Everyone went knowing what to expect and, as a result, everyone enjoyed themselves. A couple of years later the CFE Awards were suggested. They would be presented by the Guild for excellence in film editing; since they would be awarded annually, the obvious time to do it would be at the yearly dinner and dance.

The first Awards-Dinner was held in 1971. The award presentation was a novelty and everyone sympathized with its evident lack of rehearsal. The ceremony was unplanned and kept the evening informal. But over the years, the Awards have gained more attention and the tone of the evening has changed. An atmosphere of expectancy has grown around the ceremony until it has be-





CRAIG STEWART cfe accepting the Documentary Award from CAROLYN ARMSTRONG (OECA).



JANET HOOD and ERIC WRATE cfe watching KIT HOOD cfe display his award.



CRAIG STEWART cfe receiving his 2nd award: for Sound Editing, from AL STREETER.

AWARDS/DINNER AND DANCE

come the focal point of the evening.

Although the Awards have gained importance, the Presentations have not yet justified this by becoming more professional. They still seem unrehearsed and confused. They lack excitement and are passed over as quickly as possible, leaving everyone with a feeling of anti-climax.

Eventually the awards will become the highlight of the evening and their presentation will acquire glamour and excitement. When they do, the CFE Dinner and Dance will pass into history and be replaced by a Presentation Dinner at which the awards will be the focal point of the evening.

However, whatever it becomes and whatever it gets called — and despite fond memories of bygone years — the CFE annual “do” will remain one of the most enjoyable evenings in the Canadian Film Industry Calendar.

THE AWARDS:

Announced by GEORGE APPLEBY cfe
Chairman of AWARDS COMMITTEE

FEATURE AND DRAMA CATEGORY:

TONY KELLEHER cfe
presented by PETER CARTER
For *Myra* produced by CBC Television
Program X. (In Tony's absence, his award was accepted by Robert Latimer.)

SALES AND PROMOTION

CATEGORY: JOHN WATSON cfe
presented by RAY HALL
For *White Days — Red Nights* produced by Insight Films for Massey Ferguson.

DOCUMENTARY CATEGORY:

CRAIG STEWART cfe
presented by CAROLYN ARMSTRONG
For *This is Manitoba* produced by Rabko Television for the Government of Manitoba.

COMMERCIAL CATEGORY

KIT HOOD cfe
presented by LIZ BUDGE
For *Winnipeg Symphony Orchestra* produced by Rabko Television for Shell Oil.

SOUND EDITING CATEGORY:

CRAIG STEWART cfe
presented by AL STREETER
For *This is Manitoba* produced by Rabko Television for the Government of Manitoba.

Photographs: Ian Sampson (493-1131)

Copy: James Chandler

Layout: Craig and Kathryn Stewart

The 6th Annual CFE Dinner and Dance was organized by the Guild Executive for the Membership.



TORONTO FILMMAKERS' CO-OP

The first 1974 activity of the Co-op was the coming together of the troops for the 1973 annual meeting. But anyway...

Our new space at 406 Jarvis is large enough for most Co-op activities but the big meeting of the year strained its seams. The 50 odd members who attended spilled over into the offices of our house mates — Cinema Canada and the Canadian Filmmakers' Distribution Centre — and explored the new screening and editing rooms, the supergraphic walls, the six foot Canadian flag, and generally gave the house a seal of approval.

Thanks to the Canada Council, the Co-op budget discussed at the meeting was considerably larger than we've been used to. But still the running debate on Co-op priorities continued. Rick Hancox led the side voting for focusing money and energy on equipment and workshops rather than spreading it to include RUSHES, the long established if erratic Co-op newsletter, public screenings and political activities. Because of the diversity of interests represented in the Co-op, this seems destined to be a perennial issue in our ranks. Through mailings, publications, and screenings the Co-op serves a wide constituency primarily interested in information. It also serves a smaller, more active, constituency primarily interested in making films — Co-op members produced 30 films last year. This group naturally favors the production services, equipment, discounts and training which the Co-op offers.

There is an old frustration with lack of equipment and the Co-op's failure to produce its own films. Last year this resulted in a direction from the annual meeting to undertake Co-op production. The Co-op script competition for an entry in the CFDC's \$100,000 category, and the Co-op application for a Canada Council grant to produce a series of educational films based on the workshop program, were the result of that directive. To date both projects have failed to get to the production stage — not that the Co-op is alone with that problem — and both are still being pursued.

The issue was not resolved at the meeting but the Executive Committee has subsequently decided to maintain RUSHES and screenings, while putting

emphasis on workshops and equipment.

Suzanne DePoe, a newly elected member of the Co-op's Executive Committee, reported to the meeting on the work of the Committee on Television (see OPINION elsewhere in this issue) which has prepared a definitive critique of the CBC to be put forward as an intervention to the CBC's license renewal application when it comes up before the CRTC. The meeting voted to prepare a Co-op submission outlining specific effects of CBC programming policy on independent filmmakers, and Executive Committee member George Csaba Koller offered to edit this submission for the February 4 deadline of the CRTC.

Election of a new ten member Executive Committee was last on the agenda. And the winners were:

Patrick Lee — founding member of the Co-op and independent filmmaker

Jock Brandeis — filmmaker of many talents and many credits including D.O.P. on *Diary of a Sinner*

Rick Hancox — filmmaker and educator par excellence

Keith Lock — independent filmmaker and part of the Co-op bedrock

Raphael Bendahan — filmmaker and photographer and a member of last year's Executive Committee

George Csaba Koller — filmmaker as well as editor and publisher of this very magazine

Suzanne DePoe — political organizer and member of Memo From Turner and the Committee on Television

Frederik Manter — director of the Canadian Filmmakers' Distribution Centre and a Co-op neighbour

Ági Ibranyi-Kiss — managing editor of Cinema Canada, plant lover, and long involved Co-op member

Kirwan Cox — none of the above but well known anyway.

Because the Co-op has, at long last, been incorporated, it was necessary for the Executive Committee to elect a slate of officers with titles appropriate only to Bay Street. They are too tedious to go into but as a result Keith Lock can now tell census takers he is "Chairman of the Board of Directors" of the TFC, instead of an unemployed filmmaker.

The winter workshop program began January 15 with camera and editing taught by Richard Leiterman and John Marshall respectively. The enrollment in these two workshops totalled 30 and left almost as many on the waiting list. Other workshops in sound, animation, lighting, basic filmmaking, and a women's workshop in camera and sound follow and are heavily booked. The workshops run 5-10 weeks at a cost of \$1 a session to Co-op members and this series will have well over 100 participants. Co-op members have supplied the program with equipment, facilities, teaching talents, raw stock and, with help from Sheridan College, the means to record some of the sessions on videotape. These tapes will be available to Co-op members and will also be included in a closed circuit distribution system for films produced by film students across the country which is being





406 Jarvis Street, Toronto (416) 922 5706

organized by the Canadian Filmmakers' Distribution Centre.

Co-op members are keeping busy in other ways as well. Three of our members — Clarke Mackey, Keith Lock and Jim Anderson — are participating in the Ontario Arts Council's touring "Artist and His Work" program. Clarke is also teaching the Co-op's basic filmmaking workshop. Both Keith and Jim received Canada Council grants to complete their respective films. These awards were made from the new production fund and next deadline for applications for \$5,000, \$10,000 or \$25,000 is Feb. 1.

Rick Hancox has been neg cutting Michael Snow's new film in the Co-op editing room; Michael Ondaatje and Dennis Zahoruk are both completing new films; Joyce Wieland is putting together a new film; Anna McIntyre and Walter Delorey have both sold their short films to CBC.

Underway is the regular screening program for member's films being held every Sunday at 7 p.m. in the screening room. The first of these screenings featured Co-op women filmmakers with Kim Ondaatje bringing her short *Factories* (which has the same subject and delicacy as the prints of her work which Kim has donated to the Co-op walls); Anna McIntyre with her recent CBC sale film *Sights and Sounds of Poland*; and Marie Waisberg with her lyrical *Journals of Susanna Moodie*. Bonnie Kreps' *After the Vote* was also shown and some good discussion was generated which kept people from regretting that they weren't at the Dylan concert — our competition for the evening.

Coming soon will be *RUSHES*, resurrected as a bi-monthly newsletter. Each issue will contain a section chock full of basic information on filmmaking, the Co-op, the fastest and easiest "hows" and "wheres" for filmmakers, tried and tested by the Co-op, and these sections will be compiled to make an invaluable booklet at the end of the year. *RUSHES* will also contain reports on executive committee meetings, transcriptions of some of the workshops, and much, much more.

Also coming soon is the seminar series — evenings of question and answer with people in various aspects of film. Peter Pearson will be the Co-op's first guest on February 28 at 8 p.m. and will be followed by Robin Spry of the NFB, Rick Hancox discussing film marketing

techniques, and other incredible luminaries.

Following up our successful October screening at the St. Lawrence Centre Town Hall, the Co-op is planning more public screenings of Canadian and Co-op films at the St. Lawrence and elsewhere. Arrangements have been made to show Co-op member's shorts along with the regular features at the new Cinematek. Members with films they would like to see included in these programs please let us know.



The Co-op has been invited to participate in a number of conferences;

Canadian Film Symposium II — February 6-7-8 at the University of Manitoba is to be a gathering of the Government heavies and the film heavies to argue about such things as Canadian content; distribution and exhibition, and film financing. Three Co-op members — Kirwan Cox, Frederik Manter and I will be taking part in panels, and other Co-op members will attend.

Conference on Canadian Quotas to be held this spring in Toronto is intended to unify the efforts being made by artists, academics, playwrights and filmmakers to obtain quotas for Canadian content in their respective areas.

Sensory City — May 2-5 in Toronto will be a multi media exploration of the city and the Co-op will participate in the film portion of this event.

NOTES

— all Co-op members are entitled to free use of editing facilities, screening room, a dubious Bolex and a good Bell & Howell projector. All you have to do is call and book them in advance.

— two new fellow Co-ops begun this year in Vancouver and Halifax (by former TFC member Chuck Lapp) report that they are forging ahead with plans and solvent enough to survive the long hard winter.

— the Co-op has submitted several briefs to Government on the idiocy of the distribution/exhibition system in this country, as have several other organizations. At last the basic statistics on the situation are going to be compiled so future representatives will have more hard facts to work with. The Council of Canadian Filmmakers, with a grant from the Ontario Arts Council, has undertaken massive research on the subject. Three Co-op members are on the committee responsible for this research which should be completed by spring.

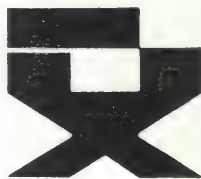
— Canadian films are to receive much attention this year in other media. No less than six books on the subject, ranging from its history to its politics, are scheduled for publication this fall. A documentary on the history of Canadian film is now being produced for the CBC by Kirwan Cox. So... if you've never understood what was going on wait for fall and it will all be made clear.

— in future, general membership meetings of the Co-op will be held four times a year but members and potential members don't have to wait for a meeting to pay dues. Contrary to popular opinion, dues are for a one year, not life, membership. As incentive the Co-op is offering official membership cards engraved with the little fellow at the top of this page, in exchange for your \$5 or \$10.

— Co-op member Peter Rowe is collecting references to our country (Canada) in their (U.S.) films for a new film project. This was a common patronizing practice in American films of the 40's and 50's and they show up with regularity on the T.V. late shows. So if you are a viewer, try to spot them, their relative place (which reel guesstimate) in the film, and the film's title, and drop them off at the Co-op for Peter. He's getting tired of staying up every night.

— Sandra Gathercole
Co-ordinator

DIRECTORS GUILD OF CANADA



Suite 815, 22 Front St. W., Toronto 116 Ontario (416) 364-0122

Dear Members:

We would like to take this opportunity to thank all those members who turned out for the January 19th meeting to discuss the CBC License Renewal Application. Plans are going ahead for the presentation to be made to the CRTC in February — we will keep you posted on developments.

Would all members who have not as yet completed and returned their Directory Information Sheet — please do so immediately. Deadline is the end of January.

The CFDC will be meeting this month and members will be advised of the results as soon as possible. Another meeting will be held at the beginning of March and all projects must reach their office by January 15th. Further meetings have been set for mid-April and mid-June. Documents due prior to March 8th and April 26 respectively.

ON THE PRODUCTION SCENE — The crew of *SWISS FAMILY ROBINSON* is on a temporary hiatus — production tentatively scheduled for resumption at the end of January. Shooting Jamaica and the Kleinburg studios. Two episodes have been completed with GERRY MAYER handling the director's chores; Marilyn Stonehouse, production manager, and Tony Lucibello and Gord MacDonald handling the A.D. assignments. — An announcement to the international film press in Hollywood by Astral Bellevue-Pathé could provide a needed shot-in-the-arm to lagging feature film production in the coming year. Plans outlined included three films with budgets between \$1.5 and \$3 million: "The Devil's Rain" to be filmed in western Canada; "Magna One", a science fiction epic; and "Romppp", a musical. All productions are planned for Canadian shoots with Sandy Howard, Harold Greenberg, and Quadrant Films

of Toronto involvement. — "Phenorite", Julius Kohany's privately financed feature scheduled for Toronto this spring appears ready to go. — A number of other productions are in the 'hopeful' stage, with the all-important financing still to be finalized. — BOB SCHULZ, RAY ARSENAULT, COLIN SMITH, TONY THATCHER, DOUG COWAN, GIL NOVIS, GRAHAM ORWIN, RON ZACHARUK, et al, involved in commercial shoots. — ALLAN KING, RENÉ BONNIÈRE, PETER CARTER, GRAHAM PARKER, BRIAN WALKER, GARY FLANAGAN, GARY LEARROYD, ERIC TILL, PHIL MCPHERAN, working CBC episodes.

ON THE AGENCY FRONT — Leo Burnett Agency, Toronto, has acquired the \$2 million plus account for Nissan Automobile. Account was previously handled by Roberts Fenton McConnell, Vancouver. Burnett will be opening a Vancouver based agency shortly — personnel still t.b.a. — Foster Advertising, Toronto, has picked up the \$1 million plus food services division of Foodex Systems from Sturman Buckstein, Toronto — Foote Cone and Belding, Toronto has picked up the Cool-Ray Polaroid account, around \$500,000, from Doyle Dane Bernbach. — Patrick Brophy has been named Creative Supervisor of Pharmaceutical Communications at Ronalds-Reynolds, Toronto.

DUES — The Guild has always been lenient in regard to non-payment of dues. We have always considered ourselves a professional association and thereby recognized the financial difficulties some of our members have encountered.

The Guild is now unable to let the delinquent dues situation continue as we have done in the past. Not only is it unfair to all members who pay regularly but it is now encumbent on us to present lists of available directors and

other categories to the Government so they may be governed in their implementation of the recently revised Immigration policy. Since much of the effort to get the Government to recognize the right of Canadians to work first in Canada was carried out and financed by the Guild, it is unfair that those members who have not contributed to the financial effort of the Guild get equal benefits.

Consequently we have to abide by the Guild constitution and suspend members who are in default.

In order to further protect the members who have so diligently supported the Guild over the years it has been decided by the Executive that a list of the suspensions will be published. Suspension publication is normal with associations such as ours in the industry around the world. The Writers Guild and the DGA in the USA do it. ACTT in the U.K. does it. So as our industry grows and relates to other industries in other countries through co-production arrangements on the Government levels our Guild must behave as a professional organization and our members behave in the same manner. It is expected.

Notice is hereby given that the following members have been suspended. Further suspensions will be published, also re-instatements.

LOUIS COMICI, PAUL FRITZ-NEMETH, ROGER GOODE, GERD KOECHLIN, RON RICHARDS, GEORGE MCCOWAN, JOHN LOWRY, FRANCOIS HART, RON WEYMAN, MERRICK ENGLE, THOMAS GREGOR, PETER BORETSKI, HUMPHREY CARTER, KARL KONNRY, PAUL MALCOLM LYNCH, DENNIS MILLER, DENNY SPENCE, GORD MILLIGAN.

— Evelyn McCartney
Executive Secretary

MALACHITE FILMS

An expanding Film Production Company operating on a national scale in Zambia. It is owned by Nchanga Consolidated Copper Mines Limited (Zambia's major copper producer employing over 30,000 persons) and has immediate vacancies for

Director/Cameraman

£5,500 +

Film Laboratory

Technician £5,500 +

Editor £3,900 +



ANGLO CHARTER
INTERNATIONAL
SERVICES
APPOINTMENTS
DIVISION

The Company is well equipped by any standards. Cameras include BL and standard Arriflex, Cameflex 16/35, Kodak Reflex Special and Eclair NPR: sound includes Nagra III and IV, crystal sync and radio mikes, Sennheiser rifle mike. The dubbing studio; RCA eight-channel console, Revox auxiliary recorders, rock and roll with electronic footage counter: editing; an eight plate Prevost, Moviola, tape-Rivas, hot butt weld splicers, Pic-synchs: as well as a good range of lighting and access-ory equipment. Facilities also include colour reversal and negative processing as well as rush printing by Eclair-Debie subtractive colour printer.

Not only are films made for the industry but a great deal of outside work is carried out for the Zambian Government and many major concerns. Applicants should have relevant experience in all phases of film making related to the specific posts. The successful applicants will be required to train Zambians. Terms and conditions are attractive, and salaries gross p.a. as above (or dependent on experience).

Employees may send up to a third of their gross salaries out of the country on a monthly basis.

Contracts, which will be for three years, include the following benefits: • Tax free cash settling-in allowance • Generous leave • Passages to and from Zambia for employee and family • Subsidised housing and medical aid scheme • Tax free education and education travel allowances for children • Free Life Assurance.

Write for an application form to:

Anglo Charter International Services Limited,
(Appointments Division), Dept. A465/PP,
7 Rolls Buildings, London EC4A 1HX

POTTERTON PRODUCTIONS INC.

ANIMATED & LIVE ACTION FILMS

PLACE BONAVENTURE, MONTREAL

Disposal of 16 mm Black and White Raw Film Stock in Original Boxes

Film Type	Black and white negative		
	100ft Rolls	400ft Rolls	1200ft Rolls
7222	425	171	—
7224	131	31	—
7231	210	143	5
Film Type	Black and white reversal		
	100ft Rolls	400ft Rolls	1200ft Rolls
7276	147	58	—
7277	4	7	—
7278	54	96	34

The highest, or any offer may not necessarily be accepted.

Those interested in purchasing this footage should communicate their offers in writing postmarked no later than Dec. 7, 1973 to:

Purchasing Agent

The Ontario Educational Communications Authority

Canada Square

2180 Yonge St.

Toronto Ontario

M4S 2C1

If any additional information is required please contact the Purchasing Agent at the above address.



C.S.C. ASSIGNMENTS

22 Front St. W., Toronto 116 Ontario

TORONTO

ROBERT BOCKING CSC — won the Award of Merit at the First Canadian Education Showplace for **The Dance Experience** — a film on creative dance for the high school level. He is currently working full time for Keg Productions Ltd. on several assignments.

ED DE FAY — was on location in Goose Bay, Labrador; Halifax, Nova Scotia; McCord, Saskatchewan; Vancouver and the West Coast up to Prince Rupert shooting material for television Promo shots. He is currently shooting Interview segments at Berkeley Studios and his upcoming assignments include more Interview shoots — possibly in Europe.

DAVID R. KELLY — was Assistant Cameraman on the **Changing Face of Beauty** for Noxzema commercials. He is presently working on more commercials and will be shooting title scenes for **White Dawn**.

KEN LAMBERT (Associate) — completed 8 films for Moreland-Latchford in the early part of this year — a new concept in film drama — each film has 3 endings ("can get a little complicated with the slate"). Three of the films have won awards for Moreland-Latchford. He has also finished shooting an underwater feature on location at Diamond Rock off Martinique French West Indies. He writes: "Even at 75 feet under water it's possible to cry into a face-mask! During the filming, one of Jordan Klein's Mako underwater housings imploded (no fault of Klein's equipment). We watched, helpless, as an Arri 35 2C and a wide-angle lens filled with salt water." He has

recently completed directing/shooting two dramas for Moreland-Latchford. Future assignments include more work for M&L directing/shooting dramas; as well as a special for ATV London, England with shooting in Germany.

RICHARD LEITERMAN — recently returned from a shoot in northeast China covering a Canadian University hockey team's visit. Previously, he was filming in New Delhi, India for a Conference on World Population for the U.N.

DAVID M. OSTRICKER (Associate) — completed shooting the **Delzotto Industrial Series** for Mediavision; is working on a General Motors commercial; and plans to do more commercials in the upcoming months.

VICTOR SARIN (Associate) — just completed a show for **Man Alive** in Boston as well as the first show in CBC's new 1974 series — **In Person** — on loneliness. He is currently working on

Trade Unions of Europe — shows in Italy and Germany; and shooting a 30 minute show in Ireland on Mr. Connor O'Brian for CBC. He will be shooting two shows on location in San Francisco for CBC's **In Person** series.

MONTREAL

GEORGES DUFAUX CSC — is completing the editing of a feature length documentary which he directed and shot during a four-week session in an emergency ward in Montreal. The subject is medicine today after Medicare — title **À Votre Santé**. It was shot with available light, F2 opening, in 7241 16mm.

ROGER MORIDE CSC — completed shooting the feature **Y En Fera Jamais d'Autres**, produced by Jack Murphy for SMR, Montreal. He is currently shooting 13 of the 28 minutes for a segment in CBC's series on Indians (Montaguais) of the St. Laurent north shore. He will soon be shooting commercials for Air France in the French Alps.

EVERYTHING YOU NEED TO SHOOT PERFECT COLOR MOTION PICTURES!

By the Author of THE FIVE C's OF CINEMATOGRAPHY

TEXT • TOOLS • CINE ACCESSORIES

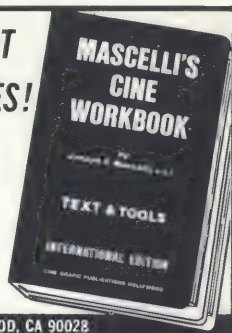
All Technical Data in Feet and Metric

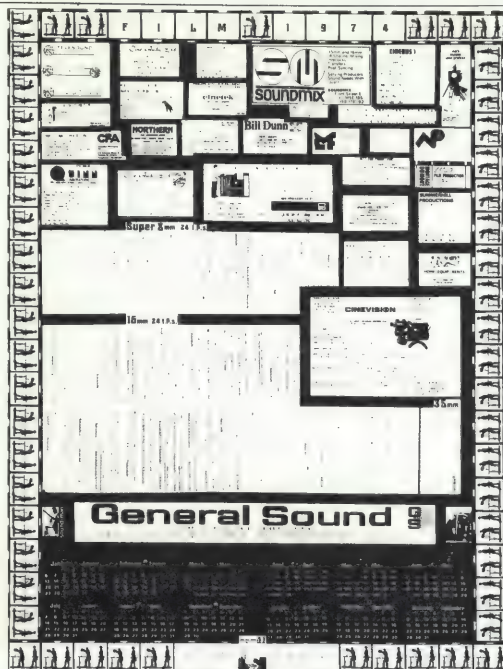
Incredible Value! ONLY \$20!

WRITE FOR DESCRIPTIVE BROCHURE

Californians add 6% Sales Tax. Foreign Orders add \$1 per book for postage, handling. NO C.O.D.'s! NO BILLING!

CINE/GRAPIC PUBLICATIONS • BOX 430 • HOLLYWOOD, CA 90028





The Canadian Film Calendar 1974 is now out.

Complete 60 minute footage charts in 16mm and
Super 8 (24fps) Abridged 35mm.

30 Important names of people and companies you
should know about.

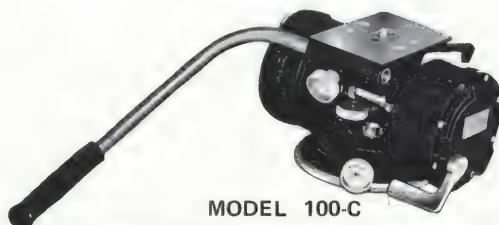
A practical bi-lingual calendar for all those engaged in
film production.

Send \$1.25 to John Mark Davies Productions, P.O.
Box 1043, Station O, Toronto.



MODEL C

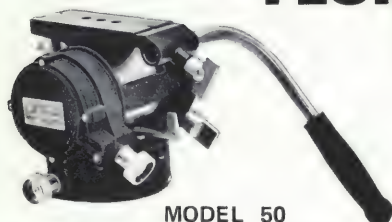
A PROFESSIONAL QUALITY
HEAD FOR 16mm CAMERAS
WEIGHING UP TO 20 lbs.



MODEL 100-C

ULTRA-SMOOTH, LIGHTWEIGHT
HEAD FOR CAMERAS
WEIGHING UP TO 100 lbs.

O'CONNOR FLUID CAMERA HEADS



MODEL 50

AN EXCEPTIONALLY LIGHTWEIGHT HEAD
FOR CAMERAS WEIGHING UP TO 50 lbs.

Balanced - In all positions without
springs.
Full Floating - Completely new drag
mechanism with all fluid drag
Full Modulating Drag Adjustment -
From zero to maximum
Drag Indicator - Dial 0 to 10 for re-
peatable drag setting
Weight - 5 pounds

MODEL 20

MODEL 20 FOR CAMERAS WEIGHING UP TO 20 lbs.

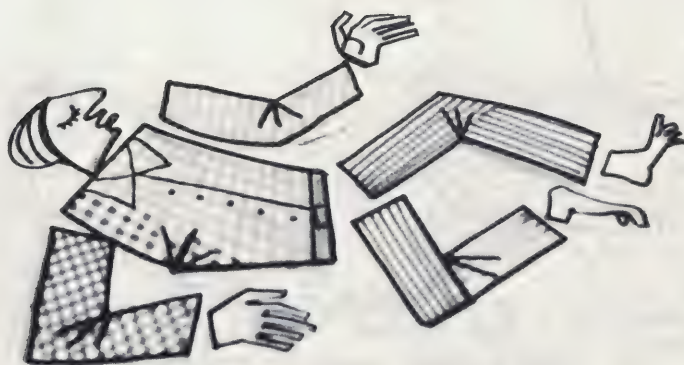


Motion Picture Studio, Camera and Equipment Rentals

41 Scollard Street, Toronto, M5R 1G1, Ontario, Canada. Tel. (416) 920-5424

FILM REVIEWS

Drawing by Gilles Carle



Gilles Carle's **La Mort d'un Bûcheron** treats the subject of Québec allegorically as a young woman who is searching for her parenthood and unsure of her future. She will, at present, fill any role that's asked of her, short of complete

prostitution.

Beginning with **The Rape of a Sweet Young Girl** (1968) and developed to a fine point, following his films **Red** and **Les Mâles**, with **The True Nature of Bernadette** (1972), Carle's style has

been to use his actresses not simply as straight symbols for Québec, but as metaphors for the way the people envision her.

In 1968 he saw her as indifferently exploited, a young girl carrying the

future as a pregnancy, "protected" by her wildly comic and dangerous Americanized brothers, and still undecided as to who should play father to her young child. In *Bernadette* he saw Québec as older, more experienced; a beautiful, generous female hoping to find all the answers in love and kindness; suddenly forced to defend herself and joining the "doubting Thomas" when the people begin to exploit her as a miracle-worker.

And now we see the latest of Carle's comments on Québec in what is likely a trilogy of descriptive impressionistic films. Here it is Pauline Julien, a Québec star and well-known political figure and emancipated woman, who carries the future as a pregnancy (significantly it is fathered by an accountant) while the heroine and metaphorical figure of Québec, played by Carole Laure, is called Marie Chapdelaine, the name of the historical heroine of Louis Hermon's 1913 novel.

This Marie Chapdelaine is a beautiful part-Indian innocent who has left her northern mother to search Montreal for her long-missing lumberjack father. While in Montreal she encounters an assortment of peculiarly distinctive French-Canadian types who join her search for their own reasons. The popular assumptions that every Québécois has a lumberjack or some Indian blood somewhere in his background and that you can find *anything* in Montreal, are generously acknowledged.

Other influences are acknowledged too. Carole Laure, as Marie, is sometimes photographed to look like Hollywood's Natalie Wood, sometimes like Québec's Geneviève Bujold, and sometimes like an Indian. Her changing appearance reflects what each character wants her to be, or how they see her. Carle carefully draws his parallel between Marie and Québec as exploitable bodies with different meanings and values to each of the typical Québécois illustrated.

Names are given the characters according to the theatrical convention that once gave the stage such names as Mrs. Malaprop and Madame Proboscis. Puns and double-entendres are everywhere. Marie, for instance, meets a handsome intellectual (ex-lumberjack of course) editor of *Pulp and Paper* (what else!) in a library — he's named François Paradis, the same as Marie Chapdelaine's lover in the novel; you can find him in any library. The pulp and paper motif

continues as Marie's father's mistress turns up, named Blanche Bellefeuille, complete with all the implications that the story has yet to be told on this once beautiful blank page of Québec's history, or that nothing is written. Similarly Marie's mother's old friend, the nightclub owner who employs Marie as a topless cowboy singer, is Armand St. Amour, and the lumberjack cook, the sole witness to the past and the fate of Marie's father, is Ti-noir L'Esperance, a shady hope? Your guess is as good or better than mine, and certainly more fun to make. The point is that these names make it obvious that Carle wishes his audience, no matter how dumb or lazy, not to miss the point of his allegory.

The style of the film is familiar to Gilles Carle fans. It is a collage of effects, witty, satirical, serious, sensual, ridiculous and fanciful. Not often dull. Sequences are generally briskly directed (though I felt an occasional drag), and combine like a patchwork quilt. And like a good country-style quilt, they cover the subject. While close examination discloses a mish-mash, a crazy quilt of mixed styles, uneven in quality and without apparent overall pattern, nevertheless the total effect is warm and charming and effective.

The performers are excellent, despite the difficulties in acting out allegorical roles. Willie Lamôthe as St. Amour achieves a unique characterization encompassing helpful, indifferent, loving, brutal, threatening, patient and observant qualities all with ease. But all the characters demonstrate flexibility of reactions to Marie, because all Québécois shift their feelings toward themselves, their search, their hopes and their reality with just such typically human attitudes. Carole Laure, as Marie, has the difficult role of playing everyone's magic mirror, while creating a real existence. Critical complaints that you cannot really tell what she is like seem to suggest that the critic may have just missed the whole point of the film. It's hard to imagine missing pretty Marie as historical Québec with "her skin like an Indian, body like a Swede," as she's described.

Technically the film is proficient; Carle wrote (with Arthur Lamôthe), directed and edited it himself. He is so self-confident he can use background sounds to irritate, deliberately interrupt music for a point, exploit his actress as

he uses her to illustrate his exploited land, and mock several camera techniques (fashion photography, animated nude centre-fold action, routine cross cutting) while telling his tale of Marie's backward progress. The result is rather like someone tap-dancing while delivering a serious speech on politics, and slowly stripping off their clothes. Or someone else's. Certainly not boring.

Reception has been mixed. Frankly I suspect Carle rather resented the success of *Bernadette* in English Canada and resolved not to let that happen again. Just a guess. Anyhow, in France, where he is acknowledged as an important filmmaker and his films have long runs, opinion was divided between those who found it his best work and those who felt it was a badly flawed masterpiece and disliked his use of *joual*. The *Globe* and *Star* critics in Toronto panned it. I liked it well enough but found the basic statements now over-familiar, and the zippy panache of the tale less fresh and surprising naturally, with each repetition of this technique, than I did at first. But then the film was never made for me.

It was made strictly for the Québécois in a very literal sense. It is in fact astonishingly arrogant in two ways. On one hand, Carle seems to say, this film is made for ourselves, we don't need your American, European or English-Canadian markets, we can afford our own movies; while on the other he appears to offer every commercial inducement, lots of breasts and skin, a bloody opener and a mystery, deliberately to attract the Québécois and anyone else who wants to pay their money and take a look.

It has played successfully all year in Québec.

Slipstream

This is a movie for sound freaks. There are color, tone and sound harmonies here in some really remarkable combinations, sensual and direct, right to the centre of you. If you're open and you don't go to the movies just to be told little stories, *Slipstream* will put a lot of sound around you and harmonize it with the colors and scenes in front of you for some very electric pleasures.

In fact, there hasn't been sound like this, sweeping and swirling, whispering, humming, echoing the visuals, interpreting the sky, the grass, the plains, blending, harmonizing, accentuating the colors;

well, there hasn't been much innovative sound in movies at all almost since the days when Welles in *Citizen Kane* showed us what a radio-trained man could do with voices on film. Congratulations for Best Sound (Canadian Film Awards) to Alan Lloyd and Brian Ahern, who produced and arranged the music and effects, and to Van Morrison and Eric Clapton and all the groups and performers whose talents were so well used here.

It is also a movie about space, inner space and physical space; about electronics; about how sound connects space; how electronics enables man to connect his world with sounds (voices, music, communication) as the blowing singing wind binds the world of nature.

The story is a tale of a man deeply concerned with preserving his integrity. A disc jockey, Mike Mallard, lives alone in the Grand Coulee country of Alberta in a remote farmhouse from which he broadcasts his popular nightly show over the telephone lines. He is physically isolated yet electronically connected to the contemporary world, living a kind of Walden trip in the wilderness, with the wind and his music sounding the limits of his space. He defies the station manager, who represents the bullying forces of business, and maintains a steady solid personal integrity by refusing to play music he considers crap. And he defies domestication also, when an attractive casual girl leaves her communal friends to move in with him and attempts to curtail his single-minded devotion to himself, and symbolically curtain his view.

Naturally the results of his stubborn and unflinching determination to remain separate from, uninvolved with, and yet connected to our world climaxes in his final separation into madness and imposed isolation. But the paths the film takes to reach this dénouement are meandering, disconnected and inadequately shaped in literary terms, though the visual and aural clues are sensitive and subtle.

Marc Champion's camerawork is particularly fine. Whereas in my opinion Don Wilder's award-winning photography in *Paperback Hero* was talented but misused, too pretty, often out of synch with the emotional qualities of the scenes and only deserved an award on a most superficial basis, Champion's work in *Slipstream* unites the visuals in sensitive harmonies with the sounds and

story to produce memorable effects that amplify rather than dilute the statement of the film.

I was moved and delighted for instance with the use of the camera to illustrate the naturalness of Kathy and Mike's new love. The nude lovers were only part of a scene in which the camera examined the undulating body of the Alberta hills lovingly, catching a flurry of grass on the smooth flank of the hillside with such sensitivity that I felt as if I was seeing the soft hairs rise on a great warm arm. This shot tied the sensuality of the lovers to nature and then gradually diminished them in a long shot until they were distant figures blending into the landscape. A scene like this is certainly worth 1000 words, and that's just as well, for the 1000 words aren't there.

The film's greatest weakness is the plot, dialogue, the script itself. Somehow it must be possible to string together these painterly visuals and interpretive sounds without using distracting and flattening vocabulary in a story that is too puny to carry the heavy weight of the theme. Perhaps it would work with Greek masks, or poetic drama, or Wagnerian music? Or would it be better to ignore the dialogue altogether? A silent film with sound? Interesting to note that Acomba said in the interview in the last *Cinema Canada* that "My next film will have less of a story line, and maybe less acting."

The acting itself is acceptable, considering the script. Luke Askew, an American import looking like a Charlton Heston of the seventies, plays Mike Mallard as a poetic, strong-minded, tightly together male, with solid competence. Eli Rill (another American, but he's been here awhile, still, good lord will we ever recognize ourselves when we see the *real thing* — there IS a difference!) adequately creates the demanding, bombastic and crude station manager, while Patti Oatman's Kathy is overpowered by the sounds, the visuals, the shouts of Rill and the remote silences of Askew to such an extent that her performance, lacking vivacity, is dull and flat and suits the treatment her character receives in the story.

The rest of the characterizations (members of Kathy's communal house) have been criticized for amateurishness and awkwardness yet I think they are quite reasonably performed. Perhaps it is their unfamiliar Canadianishness, a

kind of small-town hip, that embarrasses. More likely, however, it is the awkward use of them in the story.

As a background for Kathy they only serve to formalize what we already know of her, that she is a searching drifter seeking an alternate to the everyday working life, and that her relationships flit rather than burrow. Her role isn't strong enough to command our interest in exploring her moves and motivations, and therefore the extended view into part of her former life in the house in town doesn't seem really relevant to the story.

She seems intended as one form of survivor, a member of the shifting searching "youth" world, in contrast to Rill's station manager as a personification of the corrupt and controlling world of business. Yet these two glimpses of contemporary society seem naïve, trivial and too clichéd to contrast to the weighty implications of the visual-audial theme of electronic communication as a unifier of the solitary thoughts of man in a visibly magnificent universe.

Fortunately there is a great deal more to the film than the story. The exploration of sound and electronic communication and a sense of the power and possibility slumbering in the future, and the attempt to comprehend what space, world space, inner space, outer space, means to us, are ideal subjects for film. I wonder if Acomba has much more to say at this point, other than to note the phenomena and to excitingly communicate his awareness.

At any rate I am so thankful for a film with a good understanding of the use of sight and sound that it didn't bother me too much that the plot is a little thin, some characterizations rather too skimpy and the ending endless. Actually, I didn't care for the purify-by-fire or give-up-and-burn finale the DJ takes to his problems, but then I liked even less the epilogue to it, and less than that even, the epilogue to *that*. Though they had their points, and the final white-out was effective, they tended to be didactic, uninvolved and undramatic. Too much for the film. It's always hard to know when to stop, and in this case, obviously hard to know *how* to either. Maybe Acomba should have left Mike Mallard on his farm with his non-laying chickens, quietly starving to death in the Alberta foothills, sending out pure sounds into the pure air.

cinema canada

ADVERTISERS' INDEX NO. 12

All-Canadian Answering Service	36
Bellevue-Pathe	37
Braun Electric (AKAI) (Insert)	5A
Canadian Film Calendar	63
Canadian Film Digest	67
Canadian Filmmakers Distribution Centre	2
Canadian Super-8 Centre	19, 21, 36 & 69
W. Carsen (Bolex)	47
Cine-Books	54
Cine/Grafic Publications	62
Cinequip	23, 55 & 63
Cinevision	25
Alex L. Clark Ltd. (Fumeo, CP-16A)	4 & 73
Crystal Films	36
Film Opticals/MS Art Services	55
Gordon Systems	16
Grattan Productions	36
Kingsway Film Equipment (Bauer, P.A.G.)	17 & 23
Kodak Canada Ltd.	74
Leo's Camera Supply Ltd. (O'Connor)	36
MacKenzie Equipment Co. (Canon)	53
Malachite Films	61
Potterton Productions	61
P. S. Production Services Co.	3
Quebec Film Labs	71
Quinn Labs (Mirrophonics)	75
Videoart	Back Cover
Arthur Winkler	71
York University	36 & 54

When contacting advertisers, please mention CINEMA CANADA.

ADVERTISERS PLEASE NOTE: Rate increase becomes effective March 29th, 1974. Contracts completed before that date will be filed at current rates. Advertising rates and information available through our office at 406 Jarvis Street, or phone (416) 924-8045.

QUESTION: Where would you find information about any of the following in one place?

Canadian Film Production 1972-73
Studios and producers
Film equipment sales and rentals
Sound, editing, special effects labs
Post-production facilities
Music for films
Unions, Guilds, Associations
Distribution companies
Exhibition circuits
Independent booking companies
Refreshment and equipment suppliers
Film societies
Provincial legislation regarding film
Canadian Film Award winners to now
1973 Academy Award winners listed

The CFDC
The NFB
Ontario Council for the Arts
Canada Council
Provincial Government Film Units
Censorship regulations
Film cartage and delivery
Every theatre in Canada, with licensee and number of seats
Contest brokers
Statistics relating to the film industry
Associations
Film courses in universities and community colleges



THE CANADIAN FILM DIGEST

1974 YEARBOOK

Order yours now. Just fill out the coupon below. [Or subscribe to the Digest — a yearbook is included in your subscription. You get the reference and all the latest news and background, at an overall saving of \$1.00 over the separate prices].

Send to Canadian Film Digest, 175 Bloor St. East, Toronto 5.

- ☐ Yes, send me _____ copy(s) of the 1974 Yearbook at \$5.00 per copy.
- ☐ I prefer to take advantage of a subscription. Send me _____ subscriptions at \$7.50 for one year's subscription. And send me _____ additional copies of the 1974 Yearbook at \$5.00 per copy.

Total enclosed: \$ _____

Name Date

Address Suite

City Province Zone

"Saving The Public Broadcasting Network"

Something interesting has happened this winter. A small group of establishment outs from publishing, film, broadcasting, and education have aimed their collective lance at the biggest, creakiest windmill in town. I'm referring to the Committee on Television's intervention against the CBC's English-language television licence renewal application.

The Committee includes Suzanne DePoe, Stan Fox, Robert Fulford, Donald Gordon, Allan King, Abe Rotstein, and Patrick Watson. I organized the Committee and Morris Wolfe wrote most of the brief we are presenting to the CRTC at the CBC hearing on Feb. 18 in Ottawa.

When we first got together in September the advice from filmmakers, writers, and others was simple. "Don't make a fool of yourself. The CBC has 30 lawyers and reams of statistics. No matter what you say they'll make mincemeat of you." The hearing has not yet occurred and they may indeed make mincemeat of us.

Whatever happens in Ottawa on the 18th, the lesson to be learned from COT is that it is not only possible to reach the decision-makers in places like the CBC — it is indispensable. They would seem to be fearful, self-righteous, and isolated. Foolish decisions will continue to be made and inertia will masquerade as policy if we all don't bang on the doors.

They don't react to individuals. I realized that when I wrote a letter to Laurent Picard in June, 1972 complaining about the lack of independent Canadian films on CBC and the hesitancy to innovate with video technology. I also sent copies to Don Lytle, Eugene Hallman, Gerard Pelletier, and Pierre Juneau. Only Juneau acknowledged receipt of my letter.

I think now the general level of frustration in the country with most of

our institutions is such that even the heavies are willing to fight in the open. Several years ago COT could not have happened. King/Fulford/Watson/Rotstein would have been too busy with their own projects or would have said the CBC is changing (like most CBC employees say) and nothing need be done.

These men are all long standing supporters of public broadcasting driven through sheer desperation to mount an analysis and critique of the most important public institution in the country. If one can believe Ottawa mandarins and odd members of parliament, COT has made a difference by its very existence and the acknowledged quality of its membership (myself and Wolfe excluded).

The other necessary ingredient for COT was the semi-judicial hearing before an outside body (the CRTC). Unfortunately, most of the public institutions don't have to make a public accounting of themselves like the broadcasting groups do. The National Film Board or the Canadian Film Development Corp. are answerable only to the Secretary of State and the appropriate parliamentary committee. These parliamentary committees do minimal research and tend to ask the objects of their supervision uninformed and shallow questions.

This brings up the greatest difficulty the COT had — research. The CBC decided we were the enemy and gave us no cooperation. We then asked the Canada Council and CRTC for research money for specific areas. These requests were not tied to any conclusions we might have reached, but only the research. The CRTC's negative decision was understandable. The Canada Council said no over their officer's recommendation. I interpreted this to mean that the Council will not fund research that might be critical of another part of the government. We did get help from

Memo From Turner Corp. which describes itself as "an information/communication support sharing network for innovative projects" — whatever that means.

Of course, in the final analysis the COT exists because the CBC has lost sight of the meaning of public broadcasting. The CBC can argue that they are meeting the Broadcasting Act's mandate and have generated some of the best television programming seen in this country, but the vision of men like Graham Spry has been lost. Vision is a difficult thing to write into legislation. It really depends on the quality of the men and women doing the work.

Maybe a bureaucracy as big as the CBC inevitably loses that sense of purpose, but the public broadcasting system is simply too important to the survival of Canada to be allowed to stagnate as it has. Sometimes it seems that too many of the men in power there are courageous cocktail party idealists by night and compromising pragmatists only doing their job by day.

For years it has been obvious to everyone outside the CBC that Mother was not feeding all of her children. The actors and some of the writers were doing fairly well — but the filmmakers and playwrights were excluded from the Canadian audience with chilling regularity.

For example, the Canadian Film Development Corp. has invested in 101 completed feature films. The CFDC says that 2 of these have been shown on the CBC English network, about one dozen on the French network.

The Playwrights' Coop in Toronto lists 150 Canadian plays in its catalogue. Ralph Zimmerman (general manager of the Factory Theatre Lab) considers 35 of these of international quality such as Freeman's Creeps which opened to good reviews in Washington and New York.

Of these, only David French's **Leaving Home** has been seen on the public broadcasting network.

The argument offered by CBC executives such as Thom Benson (Director of Entertainment Programming) for this unacceptable state of affairs is simple. Canadian filmmakers are really not good enough to get on the public network and everyone knows Canadians don't really want to see that stuff. Benson has said there are not 26 Canadian features suitable for television. Meanwhile, Global has bought 40-odd of these unsuitable films and CTV is airing another 13. The CBC has belated plans to buy 5 or 6 this year but seems to have difficulties finding good films — the private networks have bought most of them.

The fact that a very large segment of Canada's artists are being excluded from Canada's public television system doesn't make much sense unless one realizes that the men running that system don't seem to believe there is an English-speaking culture out there. I draw this conclusion from off hand remarks made by a number of CBC executives.

Lister Sinclair told a member of the Committee on Television that while there has been a vital cultural development in French-Canada there is a kind of malaise in English-Canada. He said few good films are being made, little vital literature or theatre is happening and the arts are in a kind of doldrums that CBC programming unhappily reflects.

Mr. Sinclair is certainly right. If the CBC believes there are no good writers or filmmakers in the country then they won't be able to find them.

However, the times are not easy for the men who run the CBC. They began working for the CBC when there was no alternative. It was a monopoly and had to be all things to all people. Those days are gone forever. We now have a private network reaching nearly as many people as the public system, another network in Ontario, independent stations in Toronto like CITY or CHCH in Hamilton, plus the provincial educational systems. Cable now offers 23 channels in some areas with a movie channel, a

stock exchange channel, an airport information channel, and on and on.

The people of Canada were once a captive audience for better or worse. Now the CBC is one option in an ever increasingly complex broadcasting mix. The crucial question is who should the public network program for? The answer should be high quality minority programming (low brow as well as high brow) which is an alternative to the homogenized commercial pap.

The CBC seems to have answered this question by trying to beat the commercial channels in the lowest common denominator sweepstakes. The result is **Gilligan's Island** on the network the people paid \$207 million for last year and \$240 million this year.

Another difficulty is the insidious influence of the CBC commercial advertising policy which warps the values and priorities of the public network. The result is a bastard child practically indistinguishable from CTV — half commercial television and half timid public television. The commercial tale has been wagging the public dog for many years.

Eugene Hallman (vice president and general manager, English Services Division) never said it better when he told the Association of Canadian Advertisers that "The CBC belongs not only to you as the Canadian people, but as advertisers." We see the results of this commercialism in the preponderance of American programming in prime time; mindless shows; and a slavish following of the trends set by the commercial networks in the US.

The CBC fears that without commercials and the super-mass appeal programs they generate, the CBC audience will dwindle until it becomes a minority of elitist intellectuals too small to justify another parliamentary grant. There is no law except the advertising imperative which says a single program must be watched by 4 million people. Harry Boyle once said the greatest obsession of his generation was the mass audience.

While the obsession has been with the mass audience, the major concern of the CBC has been to make sure no one knows the CBC exists. Their greatest fear is controversy. They must therefore try to square the circle by being invisible to the member from Nookie-in-the-islands and a quantifiable engineering function on graph paper to the civil servant at treasury board (filmmakers and writers don't really look good on graph paper) while delivering the mass audience in a somnolent state to the advertiser. They've got a tough job.

Can we blame these men for having lost the vision and meaning of public broadcasting? Can we afford to indulge this broadcasting system any longer? We need a sluiceway for the creative energies of our society to flow across the land, not a dam of timidity packed in memos which still finds it necessary to censor the works of writers like Mordecai Richler or ignore the works of writers like Bill Fruet.

We need a public broadcasting system. I hope the Committee on Television will help achieve that goal.

SUPER 8

IS DIM...



without the ELMO ST-1200

For Details and price lists:
Dept. CC-1,
Canadian Super 8 Centre,
206 Richmond Street West, Suite 201,
Toronto M5V 1V5
(416) 363-4554

BOOK REVIEWS

By now the New Year's resolutions are being broken. The February and March "blahs" are setting in along with talk of the shortages in the future. For the book world the worst news is the paper shortage. It means prices will rise. This is not new. They have been rising steadily and it is impossible to stop them. You are paying more for your favorite magazine, paperbacks and hardcovers. The future is depressing, but need it be? Look at the past.

It is worthwhile to make a few notes on the very recent past. In the next few paragraphs before I review several books I'd like to record the atmosphere as well as a few facts about the general movie scene in Toronto. Alas, I don't know the rest of Canada's cinematic atmosphere, but here, where I live in Toronto, the film scene is an exciting and rewarding one. I also like to think of the future generation reading Cinema Canada. In the future, I hope they will wonder just what it was like to be near the emerging feature film industry. I can only hint to them about these years between 1970 and 1974, but it will be enough to whet the appetite for more. Some extraordinary seeds were planted; some flourished and some died. It was not so much that the movie crop was so splendid; it was more that people became aware of the interest and activity in and around the movies — it became a life style. For the present generation here are a few thoughts strung together. Joined here they can stimulate a scene in your mind. For the future generation, when you dig this magazine out of the back issues in some university archive, you will know we thought of you; we hoped for you; and we tried for you. These are a few snippets I wanted to pass on to you.

In the three years and some that I have been in the book business much has happened on the cinema scene. Cine Books opened and has survived so far. The Roxy (99¢) has increased its audience. Cinema Canada is in its third year. The Revue Cinema was one casualty but Bob Huber left CinemaLumiere and later took over the demised Revue and now it is working as the Revue Rep. During the past two months the Cinematek has been passing through the birth pangs and now it seems that it will survive. The Toronto scene has added many attractions for the cine buff. Why should the future not hold more benefits?

The *Handbook of Canadian Film* was published, so was *All the Bright Young Men and Women*. Take One increased its price and impoverished its content. The *Handbook* has sold very well and *All the Bright Young* etc., (although about the Czech cinema) has met a warm response both here and abroad. Looking through some old issues of Take One I can only hope that soon the editors will find their way back to the high standard of interest they created in the past. More books on the cinema are bound to be published in Canada. John Hofess has written two books and they are both likely to appear in the fall of this year. Hofess is a fine critic and his work in film and writing will provide the necessary background for a worthwhile book. Martin Knelman, critic of the *Globe and Mail*, is working on a book. The publication date will be, no doubt, in the near future. Here again the news is good. The future is bright.

Of course the future could be even more rewarding if all factions of the film community could find a way to work together. There have been some outstanding films produced in

the last three years. But the mistakes of the past linger. Many of the errors are growing pains. Despite any negative aspects of Canadian feature film, the young have become aware that film making in Canada is a growing part of their biography. Canadian films have more of a following now because they *are* Canadian. The day has passed when people say that they don't want to see a film because it *is* Canadian. This is one of the most encouraging and healthy signs. Those who work in film have this support and the knowledge of it may get them to co-operate and achieve the goal of a fully fledged industry.

While the smaller cinemas have been increasing their audiences and more and more people talk about film, the larger houses have tended to get worse. The price has risen in some houses to \$3.50. No matter what is said about prices it is obvious that people will pay them. If this is a fact then I want my money's worth. The Imperial Six is a horror show in itself, but people go to it. The Uptown is a nightmare, but it is well attended. What the purist has to realize is that the pop corn coke crowd pay a lot of money to see the movies. But why does it have to be so ugly? Why the bull horns? Why the garbage? Why the smoking? If areas are safe for smoking, o.k.; but in those holes where every inch is cheated for a seat what would happen in case of fire? Answer: The audience would be stomped to death in the panic. The fire would eat its way through the garbage. Whatever happened to fire marshals? Several cinemas have been added to the city through the giant complexes. An example of ugliness beyond belief is the new Four Season's duo. The colour scheme, the lay-out of this place is hideous. The Odeon circuit managed to maintain some standard of style, but, alas, we lost the Carlton.

In the areas of festivals, special events have taken place in the last two years. The revival of the Stratford Festival was a minor miracle. This year, the fourth in its second life, has been extended. Last year, even though they did not have much luck with the films (people can only put on the festivals, they can't make the films as well) this year looks better. The Women and Film Festival was a landmark both in Toronto's film life and in the life of the city. It was a stunning occasion. The films were eye openers as most films should be and often aren't. There have been a number of nostalgic festivals. The Canadian Film Summer Festival at the Poor Alex was a great achievement. The Silent Cinema, where many festivals of the silents took place, sadly, closed. In the past two years the midnight shows have been firmly established. Horror marathons boomed. All this makes our city and our cine scene more enjoyable.

The Toronto Film Society celebrated its twenty-fifth anniversary. And, in connection with the society, one of the saddest events took place — the death of George Patterson — Mr. Cinema. George was known to hundreds of film buffs. He was the most respected of all filmgoers. His loss is irreplaceable.

Quite a number of film courses started across Canada. A vast number of internationally known people connected with the film world visited Toronto, Montreal and Vancouver. Cannes was invaded by Canadians last year. The Canadian Film Awards in Montreal erupted. How could anyone accuse the Canadian film scene of being dull?

This is not by any means the total scene. I just wanted to

David Beard

point out that when you think of the film future, think of the very recent past. Take heart! The human spirit is not that easily doused. We have come this far we will make it.

Just to brighten any spirit that might be flagging, here is a translation of a chant. It is sung by a folk singer on the set when the cast and crew are getting in the mood to make the sequel to **The Exorcist**:

*Hark! The cine critics sing,
Semiology is all the thing.
Metz' and Wollen's symbolic fire,
Raising signs and meaning of desire.
With our working papers flying,
We will watch the auteurs dying.
Sarris has now lost his voice,
That is why we all rejoice.
Hark! The cine critics sing,
Christian Metz is all the thing.*

And Now for Something Different . . . a few books!

Film Editing Handbook: Technique of 16mm Film Cutting, Hugh B. Churchill. \$6.50

Churchill approaches film editing from the creative and physical aspects. The creative refines the film statement while the physical is simply the cutting of film i.e. mechanical. The book is written for the film student. Churchill is a teacher. The book is designed as a teaching tool. The sensible step-by-step introduction to the problem and the concise, illustrated answers to the problems are just what is needed in this field. The purpose of each chapter is stated. The related steps are explained. The section on "sound cutting" is half of the book's assets. This is not covered in other books as effectively as it is covered here for the student. Churchill can put himself in the student's chair. He can anticipate the questions. The book gives the answers.

Japan: Film Image, Richard N. Tucker, \$9.95

Theory on Japanese films is on the increase. Tucker, while he surveys the all too familiar history of Japan's entrance into the Western film market, also goes further than his predecessors by bringing in the advent of violence and finally the sado-erotic work that dominated Japan's films for so long. There is a wealth of film analysis. Alas, there is quite a deal of film synopsis. The pictures, however, make up for some of the text's shortcomings.

Several film scripts that should have appeared a long time ago are now available —

The Battle of Algiers, Gillo Pontecorvo, \$3.95, is illustrated and contains an interview with the director and screenwriter. **Rossellini's War Trilogy,** \$8.00 is a large overdue volume. It contains *Open City*, *Paisan* and *Germany — Year Zero*. **Memories of Underdevelopment: The Revolutionary Films of Cuba,** Edited by Michael Myerson \$4.95 presents the richness of the Cuban film achievement. It has scripts and descriptions of a number of Cuban films. The editor outlines the growth of the revolutionary movement as reflected in the Cuban film. **Lucia** should be of particular interest to those in Women's Liberation.



QUEBEC FILM LABS

For all your Eastmancolour, Ektachrome
and black and white
developing and printing needs



35 mm — 16 mm — Super 8 mm

CONTACT
DAVID BIER

1085 St. Alexander St.
Montreal, Quebec
514-861-5483

A lot can happen before you get it in the can

Your casting is perfect, your cameraman the best around, all is ready to shoot . . . then your lead breaks his leg or your film stock is faulty or the weather turns bad or the lab messes up and you're in trouble . . . But that's the film game, isn't it? It is, unless you play it smart and protect yourself

in a professional manner with insurance. It's not expensive but it is important and it gives you peace of mind because you can insure against the bad things that can happen before (or after) you get it in the can.

Let's discuss it.

Arthur Winkler, CLU

Insurance for the Film Industry

— CONSOLIDATED INSURANCE AGENCIES LTD. —

3130 BATHURST STREET, SUITE 206,
TORONTO, ONTARIO M6A 2Y1, TELEPHONE (416) 787-0304

REVERB

To the Editor:
Cinema Canada
6 Washington Ave., No. 3
Toronto M5S 1L2

The Society of Film Makers would like to look into the possibility of securing a page in each issue of Cinema Canada to report its activities to its members and the industry at large.

We would also appreciate receiving your advertising rates for Cinema Canada.

The Society of Film Makers will, in 1974, be celebrating its tenth year of service to the film industry, and our film maker members from all parts of Canada shall be taking part in what we hope shall be one of our most active years.

I look forward to hearing from you in this regard. I would also like to congratulate you on the excellent publication, Cinema Canada.

*Yours sincerely,
Peter Adamakos
President*

*Society of Film Makers
Montreal, Quebec*

P.S. Don't let the Canadian Film Institute steal the name "Cinema Canada"!!

To the Editor:

Thank you for the subscription renewal form of your excellent magazine, which I return herewith attached to my cheque.

Since you were kind enough to ask our opinions of the magazine, I have one I think germane.

It is that your editors begin to give more thoughts to screenwriting as an art/craft/talent separate from but not inseparable to film. Particularly features.

Many of us who have earned our living in this field in one or two other countries have come to treat the auteur theory as the new orthodoxy. We recognize that many fine directors have an extraordinary talent as screen writers; a talent exercised in such a way as to make the director an *auteur* in fact as well as theory. But we object to directors who assign to themselves author status when there are in fact other authors.

One way to consider screenwriting in its proper light is always to credit the screenwriter's work, to study it with as much care as you do the director's or cameraman's work, to become knowledgeable about the writing—particularly in Canada. And always to apportion consideration fairly to writers when they are involved. Those of us in the professional film and TV media are only too aware of the necessity of good writing, and we cannot build the body of professional screen writing people need for the next advance stage of Canadian film-making without the help of the editors and critics.

*With all good wishes,
Norman Klenman
Galanty Limited
Toronto, Ontario*

To the Editor

Dear Sir:

I thought you might be interested in the following information.

A Saskatchewan film company, Lumby Productions Ltd., of Saskatoon and Regina has won the "Bronze Award" in the Public Relations section of the Industrial and Educational Film category of the International Film & TV Festival of New York.

The film "Tread Carefully Through The Woods", was commissioned by Prince Albert Pulpwood Limited of Prince Albert, Saskatchewan. Depicting the companies pulpwood harvesting and reforestation operations, the film showed the immense beauty of the forest and portrayed the importance of good forest management.

President John Lumby who produced and directed the filmed part of the movie was present at the awards dinner in the Americana Hotel, New York to receive the award November 16. Co-hosting the presentation dinner were Julia Meade and John Lowe.

"Tread Carefully Through The Woods" was written by Helen Lumby, Director of Photography was Larry Todd of Regina, Post Production Supervisor was Ed Fitzgerald of Toronto, Editing by Richard Diggins of Toronto and Original Music by John Mills-Cockel of Toronto. Narration was by George Dawes, CBC Regina, Ron Smith, CBC Regina, Kay Sadlemeyer, CBC Regina, Jim Oxman, Regina, Richard Diggins, Toronto, Ed Fitzgerald, Toronto and Helen Lumby of Saskatoon.

LUMBY PRODUCTIONS LTD. have a full time staff of 6 cameramen in Regina together with a 16mm processing lab. The company is presently working on a film for Prince Albert Pulp Co. Ltd. and several TV commercials for Saskatchewan Forest Products Corporation and the Department of Natural Resources. Lumby's produce most of CBC Regina-Moose Jaw news and information film as well as most of the province's CBC National News stories.

Should you require more information please contact us.

*Sincerely
LUMBY PRODUCTIONS LTD.
John Lumby
President*

To the Editor:

First, my check for five dollars for a subscription renewal is enclosed.

Having paid my dues, I'll now respond to your invitation on your "Dear Subscriber" letter.

I like Cinema Canada, especially its general editorial tone of commitment to Canadian film, its obvious partisanship vs. the CFDC, Famous Players, the American domination of the industry, and all the other unbelievers.

I'd like to see some attention from Cinema Canada to the in-plant, educational and institution film maker and his films. For example, as one of two people employed by this university to make films, I labor in a complete vacuum about people, their productions, etc. at all the other Canadian universities. Perhaps productions from universities aren't worth writing about. In that case, some critical attention to what's produced might be a contribution. Perhaps it might surprise the rest of the Canadian film industry to learn an educational film industry exists. I'm sure it does. Ask lab people. Ask equipment people. Hell, ask actors—we've employed established and experienced actors from the Edmonton pool of talent who otherwise would never have worked in front of the cameras. To quote one of them from the Canadian Magazine's recent issue on actors, "The CBC ought to be called the Eastern Canadian Broadcasting Corporation..." And so it goes. There is an industry here. We suffer from a lot of our own faults, but we're overlooked a lot by others. No film distributor in Canada, or anywhere, has ever asked if we have anything worth distributing. Making too much money from distributing American university production, I suppose.

So what do Canadian university film outfits produce? I've seen occasional things, like *Five Foot Square* from Trent University, and years ago, some student productions from Simon Fraser. Maybe Cinema Canada could solicit and run lists of titles and synopses.

I feel after writing the above that I look like a guy trying to get attention for himself. Maybe it comes of reading of everyone else's productions and wondering if you really are some kind of second class citizen—beneath notice.

But I think that a look at all educational production might be rewarding, both to Cinema Canada, and—what the hell—to all of us second-class citizens out here making educational films, as well as we know how and are allowed to.

If you feel any of the above is worth publishing, be my guest.

*Yours truly,
Dave Sands
Motion Picture Division
Dept. of Technical Services
University of Alberta
Edmonton, Alberta*

PROFESSIONAL'S 1974 PHOTO/VIDEO SHOW

Introducing Akai Colour Video Tape Recorder System
and Broncolor Studio Flash.
Keep up with the leaders.
See the latest developments offered by the
great names in photographic equipment.

Akai
Arriflex
Braun
Broncolor
Buhl
Durst

Ferrex
Hasselblad
Ianiro
Merz
Nagra
Nizo

Cara Motor Inn
Airport Rd. and American Dr., Mississauga
February 7 & 8 — 12 noon — 9 p.m.
February 9 — 10 a.m. — 5 p.m.

BRAUN

Akai puts new life in your color VTR equipment...no matter which brand you are using.

Why continue to use your color VTR only for playback? After all, it's a recorder too.

True, up until now, the cost of a good video color camera was almost prohibitive. And it was probably bulkier and heavier than you cared for.

Not any more.

Because AKAI's CCS-150S portable color camera now brings you broadcast studio quality capabilities for under \$4000. What's more, it weighs less than six pounds.

Add to that the fact that AKAI's color camera is completely compatible with any video color recording system available today, and you suddenly must realize that the breakthrough has come.

Don't let its small size fool you. The AKAI CCS-150S offers you almost all of the same features found in video color cameras costing up to \$70,000.00. It is a superbly engineered *professional* quality color camera that will expand the capabilities of your video recording system with no sacrifice in reproduction quality.

Just a few of the features:

- 6 to 1 zoom lens
- Servo controlled iris
- Better than 300 line resolution, 40 db S/N

• May be externally synchronized
If you've already discovered the advantages of color VTR, now discover how AKAI can expand those advantages.

Write for complete technical data and a free demonstration.



From

AKAI™

The Innovators

Braun Electric Canada Ltd., 3269 American Dr.,
Mississauga, Ontario L4V 1B9

The New CP-16/A (with Crystasound). A Cameraman's Kind of Camera.

now
available
in
SUPER-16
Format

Tired of the daily struggle with backbreaking body braces, unwieldy tripods, and heavy, poorly balanced cameras? Tired of dangling power and sound cables? Encumbered by quickly exhausted battery packs? Frustrated by a noisy camera movement? Annoyed with "tack-on" sound equipment? Feeling crushed under the weight of it all?

We, at Cinema Products, believe that we have designed a unified camera and sound system that will solve all of these problems.

Take backaches, for instance. Backaches may sound funny to some people. To a TV-newsfilm cameraman they're no joke. More and more TV-newsfilm cameramen have been reporting severe and crippling backache conditions as a result of carrying heavy and poorly balanced cameras, mounted on uncomfortable body braces, over many long hours.

The CP-16/A 16mm camera has been de-

signed and specially balanced for convenient on-the-shoulder shooting. It weighs a little less than 17 pounds when fully equipped. And "fully equipped" means fully. With 400-ft. magazine loaded with 400 feet of film. With a 12-120mm Angenieux zoom lens. With a plug-in Nicad battery pack. With a critically accurate crystal-controlled DC servomotor for single and double system sync sound. Plus the Crystasound recording system with built-in amplifier. That's right. Less than 17 pounds!

As for noisy camera movement problems, you've got to "not hear" the CP-16/A to believe how quietly it runs. Our sound tests show approximately 31 dB at 3 feet. But the real

sound test is your professional ear, and the actual quality of the sound recording.

Out-of-sync problems? Our CP-16/A is crystal-controlled to the extremely critical tolerances required by cordless double system recording, with a frame rate accuracy of ± 15 parts per million over a temperature range of 0-140° F. And if something should go wrong, the easily visible out-of-sync warning lamp, located at the front of the camera, will instantly light up.

As for magazine capacity, the CP-16/A accepts standard 400-ft. and 1200-ft. Mitchell-type magazines, and we even designed a special locking stud so that magazines can be easily and instantly snapped on and off the camera.

Then there is the power supply problem. There are no lost shots with our rechargeable plug-in Nicad battery pack. It snaps instantly in and out of the camera body, and drives from 3200 to 4000 feet of film on a single charge. That's a lot of footage from a little battery pack which weighs a mere sixteen ounces. It is so compact—a spare, fully charged battery pack will slip easily into your shirt pocket. And it also powers the CP-16/A sound system.

Lately, more and more TV-newsfilm and documentary cameramen have had to "go it alone," with the responsibility of capturing both picture and sound. Designed and engineered from an overall total systems approach, our CP-16/A with Crystasound makes it seem almost easy.

The Crystasound amplifier is part of the camera, and it is powered from the same battery pack. Switchable, variable compression Automatic Gain Control let's you concentrate on filming the event. The headphone monitoring channel automatically switches from live mike to playback when the camera is turned on. We've even provided a special line feed to a tape recorder for those instances where the cameraman is recording simultaneously for TV and radio. The built-in amplifier has two microphone inputs and one line input,

all with independent volume control. Other features include automatic bias level, with no adjustment required, preview switch, VU meter, and low power consumption.

Our Crystasound recording system features a special record and playback head, encapsulated in the same module to guarantee absolute alignment for its entire life.

Should you need an auxiliary mixer, our Crystasound auxiliary mixer features: four channels of mike input, one channel of

line input, and one condenser mike channel. It also features individual and master volume controls as well as switchable AGC.

For the TV-newsfilm cameraman, the name of the game is lightweight, extremely mobile and reliable equipment, so that he can capture the spontaneous live feel of a news event as it happens. We are confident that the CP-16/A provides just that.

With no backaches.



Alex L. Clark Limited



MAIN OFFICE: 3751 Bloor St. W., Islington 678, Ont.
BRANCH OFFICES: 1070 Bleury St., Montreal 128, Que.
7104 Hunterwood Rd. N.W., Calgary 51, Alta.

If you've got a wild idea...



...we've got your number.

When you break away from the ordinary, you break a lot of new ground. One thing you don't need is limitations.

With film you've got the portability you need to go anywhere your imagination takes you. And when you choose Kodak film, you've got the quality you need for consistently good results to help turn your wild idea into a real success.

Chances are you'll find the number you want on one of our films. And if you don't we've still got a number for you...the phone number of one of

our Technical Representatives.

If you run into trouble, just call for help or drop us a note. A Kodak Technical Representative has a lot of experience in solving special problems. And he's got the backing of the entire Kodak team. Got a wild idea? We're up to whatever you're into.

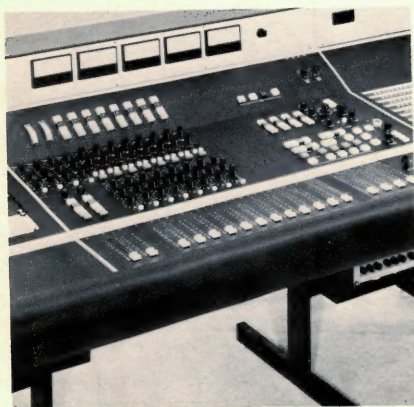


Motion Picture
and Education Markets
Kodak Canada Ltd.
3500 Eglinton Ave. W.,
Toronto, Ontario
M6M 1V3



*Introducing
the most advanced
sound recording systems
and equipment in the world!*

MIRROPHONICS OF TORONTO



If you can hear it in your head, we can help you put it down. Whatever combination of sounds you've ever imagined, conceived, dreamed of, can now be captured!

Captured and brought back alive by Mirrophonics of Toronto with the world's most advanced recording systems and equipment.

Make a take, make two, make a dozen — and our computerized memory bank plays them back in seconds. No more wandering, no more wondering — you can hear just what you had in mind in a matter of no-time-at-all.

Time saving. Cost cutting.

Mirrophonics of Toronto — a division of Quinn Labs, the high-quality film people — is the new continental centre for sound sound. From feature films, documentaries and specials for television to the simplest radio commercials: we have what it takes — in fewer takes.

**MIRROPHONICS
OF TORONTO**

We have what it takes-in fewer takes.

DISCOUNT

16MM ANIMATION STAND TIME



WE WILL SHOOT STILLS, TITLES, HI-CONS,
CEL ANIMATION, PHOTOS,
TRANSPARENCIES, etc.

... YOU LOOK AFTER YOUR OWN PROCESSING! ...

VIDEOART
PRODUCTIONS
LIMITED

18 TEMPERANCE STREET, TORONTO, ONT., M5H 1Y4

360-1456



JOIN!

THE COUNCIL OF CANADIAN FILMMAKERS

NAME:
ADDRESS:
TELEPHONE:
OCCUPATION:
COMPANY/AFFILIATION, if any:

A five dollar membership fee will be billed on receipt of this card or it may be enclosed, in an envelope, with this card.

CINEMA CANADA

keeps you informed of all the various activities of Canadian film community.

Name:
Address:
City: Code:

	One Year	Two Years
Canada	\$ 5.00	\$ 9.00
Elsewhere	6.50	12.00
Students	4.00	7.00
Institutions	10.00	20.00

If you are a student, please tell us where

If this is a gift subscription, please specify

Cheque Enclosed ☐ Please Invoice ☐

BUSINESS REPLY MAIL
No postage necessary if mailed in Canada

POSTAGE WILL BE PAID BY

cinema canada

6 Washington Ave. no.3
Toronto, M5S 1L2
Ontario, Canada.



BUSINESS REPLY MAIL
No postage necessary if mailed in Canada

POSTAGE WILL BE PAID BY

THE COUNCIL OF CANADIAN FILMMAKERS

Box 1003
Station A
Toronto, M5W 1G5

